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M.I.A.

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Join Billboard and Adweek June 15-16 in New York at the Music & Advertising Conference to hear keynotes from **Kid Rock** and **Devo**. More info and a full schedule are available at musicandadvertising.com.

MOBILE ENTERTAINMENT LIVE

Join Billboard Oct. 5 in San Francisco for the Music App Summit, where key players in mobile music will discuss new apps and ideas. Plus, the inaugural Billboard Music App Awards. More: mobile-entertainmentlivefall.com.

Online

.COM EXCLUSIVES

It was country music week for Billboard, so we've put together a list of the top 25 country artists of the last 25 years. Billboard is also down south in Tennessee capturing Bonnaroo June 10-14. Check it all out at billboard.com.



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360 Deals For Fans

Ad Agencies Provide Lessons On Connecting With Consumers

BY ADAM BLUMENTHAL

Technology and innovation have forever altered the relationship that consumers have with content and have reduced the control that the music industry wields over how music is heard and bought.

With such easy access to immeasurable volumes of music online, consumers place less value on the traditional recorded-music product than they used to. It may not seem fun now, but this perspective will change. While new ways to access and experience content are the causes of the industry's woes, they also present lucrative opportunities.

Record labels have huge catalogs of timeless recordings and continue to produce new material beloved by music fans worldwide. They just need to present their music differently. So how to start?

Two years ago, after spending many years as a digital strategist and producer at ad agencies working with global brands, I started designing new digital entertainment products with labels and artist managers.

At great ad agencies, a research and development spirit flows relentlessly. They're on fire with great, smart ideas and they manage the development process well: research, analyze, brainstorm, design, test, build, launch, repeat. But I'm not seeing much of the R&D spirit in the music industry. Let's light that fire.

When digital and online media emerged as a primary communications channel and fragmented the entertainment market, advertising strategists redoubled their efforts to identify consumers most likely to buy their products. We learned who they are, where they spend their time and what they like. The new-media world necessitated a new connection strategy. Advertisers started having conversations with consumers and built experiences that bridged the numerous media channels where consumers spent their time.

Fostering conversations reflects the participatory nature of the new-media environment. The experiences are multimedia, multichannel, often entertaining encounters where the value, in part, is in the good feeling consumers get from engaging with the experience—even if it's a well-disguised ad.

In order to create new value around music products, we need product innovation—new ways to experience music that



Offer consumers new ways to interact with the music they love, and they'll have a new reason to pay for it.

fulfill the media consumption expectations of a 21st-century consumer. First, master the social Web. If you want to catch up with all the customers who stopped buying your stuff, half a billion people are on Facebook, and one in five is playing games there. About 70 million people per month—mostly adults—play the game "Farmville." I'd love to show you how many would play a game called "Margaritaville."

Next, start a conversation with your audience. In the music business, 360 deals refer to single companies consolidating services and getting a piece of every slice of artist revenue. In advertising, the 360-degree concept describes the multichannel communications ecosystem where you connect with your audience. The idea is to start a conversation with the con-

sumer in any one channel and continue it across all the channels where the consumer encounters your product. Then move from having a conversation with a consumer to building a relationship.

A 360 deal for consumers is the experience through which you cultivate the relationship and into which you integrate new types of products, like music video-games or online virtual concerts.

Fans love the richness of these kinds of multidimensional encounters. An e-mail to fans sends them to a website promoting a new album. The site hosts a fee-based online game designed around the album. The game connects to the band's Facebook page, where visitors can enter a contest to win concert tickets and where a sense of community is fostered. Marketing messages and calls to action are seamlessly integrated into the experience.

Offer consumers new ways to interact with the music they love, and they'll have a new reason to pay for it. This is where it gets lucrative: New product types create new business models and bring new revenue sources. Use the new product to drive attention to your existing products. Identify your most loyal fans and create a fulfilling subscription offering. And bring in the brands.

If you can corral a bunch of your fans together (whether on tour or online), there are brand marketers who want to be there too. If done well, fans don't mind because marketers target those who are predisposed to like, say, Chevrolet, and because fans are winning cool prizes. ("Find the golden ticket in the game, and you could win a brand-new car!") Chevy's getting the benefit of millions of consumers spending hours of time within this co-branded multichannel experience. And for you, the benefits are many, including the brand's contribution to your R&D and new product launch.

Remember, you have what we all want: awesome entertainment, great talent and decades' worth of content. Develop a 360 relationship with consumers and put a new music product at the center of it. Give consumers new ways to interact with the music they love, and you give them a new reason to buy.

Adam Blumenthal is founder/CEO of Curious Sense, a digital product design studio that produces games and apps with entertainment companies.

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FOR THE RECORD

■ A story in the June 12 issue misstated that Eric Church is 23. He is 33.

MIXTAPE MARKETING
Imitation enlists artists
for TDK campaign

BALKAN BEAT BOX
Romanian dance scene
scores European hits

TOURING TREMORS
Concerns emerge about
soft U.S. ticket sales

HERE AND NOW
Live concert streams
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Martin Kierszenbaum
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>>>'GLEE' SCORES HIGHEST- RATED NEW SERIES FINALE

Fox's "Glee" finale finished strong June 8, against stiff competition from the NBA Finals. The first-season "Glee" finale drew 10.9 million viewers and a 4.6 preliminary rating in adults 18-49. That gave "Glee" the biggest rating for a new series finale this season and marked the show's best numbers without an "American Idol" lead-in.

>>>METAL GOES TO THE MOVIES

Speed metal's "Big Four" will be heading to international movie screens when the bands—Metallica, Slayer, Megadeth and Anthrax—all perform on the same bill for the first time. The June 22 stop of the Sonisphere Festival in Sofia, Bulgaria, will be beamed via satellite in HD to cinemas. The four groups are sharing the bill for seven shows on the Sonisphere touring festival. A list of participating theaters is available at TheBigFourLive.com, where fans can also view a trailer for the broadcast.

>>>ADA PICKS UP NETTWERK

Nettwerk Records has departed from Sony and inked a new agreement with the Alternative Distribution Alliance. Under the agreement, ADA will handle the U.S. physical and digital distribution of current and upcoming Nettwerk releases, including albums from the Weepies, Great Lake Swimmers and BT, as well as Nettwerk's catalog, which includes Skinny Puppy, Tiësto, Be Good Tanyas and Hope Sandoval.

JUSTIN SULLIVAN/GETTY IMAGES

UPFRONT

DIGITAL BY ANTONY BRUNO

ANTICIPATING APPLE

Choices Loom As Labels Await Word On Streaming Service

Sweet new iPhone, Steve Jobs. Now where's that streaming music service?

More than six months after Apple acquired Lala.com, some industry observers expected the Apple CEO to use his June 7 keynote address at the company's Worldwide Developers Conference to lay out the company's plan for a Lala-powered cloud-based music service.

Apple's May 31 shutdown of the Lala site fueled such speculation, but in reality there was little chance of that happening. Multiple industry sources confirm that Apple still has yet to present further details for a cloud-based service to the labels beyond a preliminary plan it shared in January. That plan outlined a locker-based service of some sort that would allow iTunes users to stream tracks they've purchased from any device rather than requiring them to transfer files from one gadget to another.

Labels love the idea, saying that doing away with the need to physically move music files could not only make downloads more compelling, but also serve as a bridge to lead digital music fans to a potentially more lucrative jukebox-in-the-sky subscription model.

"Offering the cloud/locker proposition to enable access to a collection from multiple devices is a logical point of entry," a senior digital music executive at a major label says.

Apple's entry into the cloud music scene would undoubtedly have immediate ramifications on the rest of the market. Former eMusic CEO David

Pakman, a partner at venture capital firm Venrock, says the licensing costs that cloud-based services must pay are so high that they'll have little left over to compete with Apple's marketing muscle.

"Apple doesn't care about making money from the business because they make money on iPods and other stuff," he says. "Apple coming in just ac-

celerates the demise of the stand-alones."

But potential rivals seem less concerned.

"If Apple does a subscription service, it would probably validate the market and my valuation would probably go up," says David Hyman, CEO of MOG, which launched its MOG All Access subscription service in December. "I

would have to imagine a lot of competitors would suddenly feel compelled to have a great service."

The shape of a potential Apple cloud-based service will determine whether it will have to strike new licensing deals with labels beyond what it already has in place at iTunes and Lala.

On the most basic level, label sources say that no new licensing would be needed for a cloud-based service if all Apple wants to do is allow users to upload music they've purchased from iTunes to a cloud-based locker, where they could then stream it to any Web-connected device.

But this would place too much of a burden on customers, and Apple probably wouldn't be interested in hosting the 10 billion-plus songs downloaded from iTunes that would be required under this scenario. An alternative is a service that simply matches songs owned by the user against an online database that streams songs from a server rather than requiring users to upload the track.

A service that matches the metadata of user-owned files to a cloud-based database and then streams them will prompt labels and publishers to demand new licensing, industry sources say. Also sure to spark licensing negotiations will be any kind of service that alters stored files to optimize their streaming to multiple devices, caching and making multiple copies of a

track and playlist sharing.

But in the end, licensing isn't the primary holdup for Apple. Instead, it's the technological and philosophical hurdle to move from a closed iTunes ecosystem to an open cloud-based one. Given growing consumer interest in over-the-air music streaming through smart phones like the iPhone, it's important for Apple to find a way to update iTunes' download-based approach.

Apple's previous struggles with cloud-based initiatives suggest it will be more deliberate in launching a new one. The company's bug-riddled 2008 launch of its subscription-based MobileMe suite of cloud-based e-mail and calendar services prompted Jobs to concede in a widely leaked internal e-mail that "we have more to learn about Internet services" and that "MobileMe could have been delayed without consequence."

When Apple finally does unveil its cloud-based music strategy, it won't be out of a need to compete with MOG, Spotify or Rdio (Billboard, June 12). It will be for the same reasons Apple has gotten into any other content-related business—to enhance the value and utility of its devices and, more recently, to compete with Google.

"The reason why Apple in particular, and Google to a reasonable degree, are going to be the key drivers of [cloud music services] is because it's going to enhance an on-device experience," Forrester Research analyst Mark Mulligan says. "Ultimately, that's the only reason Apple has ever been in the digital music business." ♦♦♦



What's next: Apple CEO STEVE JOBS unveils the new iPhone June 7 at the Apple Worldwide Developers Conference.

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TOURING BY DAVID J. PRINCE

Line Of Fire

Israeli Raid On Gaza-Bound Flotilla
Draws Mixed Artist Reaction

When the Pixies canceled their first-ever performance in Israel just three days before a scheduled June 9 gig in Tel Aviv, the veteran indie rock band became the latest in a string of acts to call off shows in the Jewish state.

The Pixies' decision came a week after an Israeli commando raid on a Gaza-bound aid flotilla left nine activists dead and turned up the volume of international criticism of Israel's treatment of Palestinians in Gaza and the West Bank. U.K. acts the Klaxons and Gorillaz Sound System also called off gigs after the raid, while Elvis Costello and Gil Scott-Heron announced before the incident that they wouldn't play scheduled shows in Israel.

The Palestinian Campaign for the Academic and Cultural Boycott of Israel—which since 2004 has called on artists, musicians, writers and scholars not to play or study in Israel—sees the recent spate of concert cancellations as the result of efforts to raise international awareness of the Palestinian cause, according to founding member Omar Barghouti, a choreographer and human rights activist.

"The net result is raising awareness

and exposing Israel for what it is: a colonial and apartheid state," Barghouti said in an e-mail interview from Jerusalem. "The 'brand' Israel has suffered as a consequence of ongoing campaigns of this sort, leading many artists to turn down lucrative offers to play Israel."

Still, many top musicians have continued to perform in Israel. Last summer, Madonna and the Black Eyed Peas both played to sold-out stadiums. This year, upcoming gigs by Jeff Beck and Elton John remain on the calendar. Beck, John and their representatives declined to comment for this article. In a statement on his website, John said that music "builds bridges between people and I will continue to play concerts anywhere in the world where I can encourage that unity."

Some of the artists who've canceled gigs have refrained from explicitly condemning Israeli policies, with the Pixies saying in a statement that "events beyond all our control have conspired against us," while Costello observed on

Head on: JOEY SANTIAGO (left) and BLACK FRANCIS of the Pixies; inset: a protest in Dublin against Israeli raid on flotilla.



his website that "there are occasions when merely having your name added to a concert schedule may be interpreted

as a political act." Costello and the Pixies declined to comment for this article.

Cliff Chenfeld, the politically active co-founder of Razor & Tie Records, says he sees a level of hypocrisy in artists who've canceled concerts in Israel, noting that some have performed in countries with oppressive, non-democratic governments. One of the artists he works with at Razor & Tie, Suzanne Vega, performed in Israel last year and plans to return this summer.

"When an artist like Elvis Costello—who people perceive to be a thoughtful, focused person—does that, it has a lot of consequences," Chenfeld says.

"He has a responsibility to at least be able to understand this issue and articulate his position. I think these artists have some responsibility to say what it is specifically that they think is so offensive that is going on."

Aryeh Mekel, deputy director general of cultural affairs for the state of Israel, says that "art and culture should go beyond politics; that is the whole point of what they do—to unite people through their artistry and not to divide people even further."

But Barghouti says he rejects arguments that music transcends politics.

"Elton John was on the wrong side of history during the South Africa cultural boycott when he put interest over principles and played Sun City when hardly any self-respecting artist would do the same," he says. "He is choosing to do the same with Israel." ■■■

>>>'GIVE' LOGO GETS MAKEOVER

The National Assn. of Recording Merchandisers and the RIAA have freshened up the "Give the Gift of Music" logo and are encouraging their member companies, artists and managers to use it in advertising and other promotional initiatives for this year's holiday season. The industry has used the "Give the Gift of Music" campaign for the past 30 years. The logo—a music note embedded in a gift ribbon—was reimagined through an industry-wide design competition. Richard Jennings, VP of WEA's communication and design group, submitted the winning design.

>>>JUDGE TO COKE: CREDIT WORLD CUP SONGWRITER

Coca-Cola is required to credit the songwriter who wrote the Spanish-language version of its World Cup campaign song, "Wavin' Flag," according to a preliminary injunction granted in part by U.S. District Judge Michael Moore. The company—in advertising, selling, distributing or otherwise disseminating the song "Wavin' Flag (Coca-Cola Spanish Celebration Mix)," performed by K'Naan and David Bisbal—must credit Spanish songwriter Rafael "Rafa" Vergara whenever his Spanish-language lyrics are used. The original English composer of the song is also to be credited.

>>>LILITH FAIR, WNBA TEAM UP

The 2010 Lilith Fair and the WNBA have partnered to provide special ticket promotions, appearances and community activations. The tour will feature Sheryl Crow, Indigo Girls, Queen Latifah, Mary J. Blige, Kelly Clarkson and Martina McBride, among others. Lilith Fair takes place June 27-Aug. 16 and will visit 10 WNBA markets.

Compiled by Chris M. Walsh. Reporting by Ed Christman, Leila Cobo, Courtney Harding, James Hibberd, Connor McKnight and Andre Paine.

BRANDING BY COURTNEY HARDING

Remix, Remodel

BILLBOARD
EXCLUSIVE

Imation Enlists Nas, The Strokes, The Walkmen For TDK Campaign

Nas, the Strokes and the Walkmen are compiling streamable online mixtapes for a TDK campaign being prepared by data-storage products company Imation and branding agency Cornerstone.

Best-known as a maker of blank cassettes, Japanese electronics company TDK licensed use of its name in 2007 to Imation, which has since redubbed the brand "TDK Life on Record," has exclusive rights to use the name to market audio and recordable media products, like headphones, blank CDs and DVDs, and USB flash drives.

Nas, the Strokes and the Walkmen will be the first acts to be featured at Imation's soon-to-be-launched TDKhifi.com website, part of a campaign that will celebrate the art of the mixtape before Imation's expected rollout later this year of new TDK products. The campaign will be centered on documentary-style videos of the featured artists, who

will discuss memories associated with making mixtapes.

"The conversations about the tapes go beyond the music and cover old girlfriends and road trips and all the other sorts of things you associate with mixtapes," says Jeff Tammes, senior VP of strategic mar-



Cassette player: Nas on Imation's forthcoming TDKhifi.com site.

keting and creative for Cornerstone. "I think music fans will get excited about it."

The website will also feature streams of mixtapes created by the artists, which are meant to be re-creations of mixes they might have made in their younger years. For example, Nas'

mixtape will include M.C. Shan's "The Bridge," LL Cool J's "I Need a Beat" and Queen's "We Will Rock You."

The campaign will also include print, digital and some outdoor advertising, as well as two live events later in the year. Additionally, TDKhifi.com will feature a blog and space for visitors to leave comments and share stories about their own mixtape experiences.

"We found that there was a great emotional connection to the brand among our target audience of young urban males," says Tren Blankenship, global brand manager for TDK Life on Record. "This is an audience that loves to manipulate music and make mixes, and we took direction from the creativity and tried to bring it to the development of the products."

Imation knew it had to reach out to music fans and brought in Cornerstone to help spread the word. The biggest challenge Cornerstone faced was that the new products TDK Life

on Record was developing won't be announced until the fall. So the branding agency decided to focus first on reintroducing the TDK name to consumers and capitalizing on the sense of nostalgia and positivity that surrounded their mix memories.

"We want to remind people of the role TDK played in their lives," Tammes says. "It was always such a natural part of the audio experience for so many people, and they have fond memories of the labor that went into making the perfect mixtape. We want to remind older consumers of that and also introduce the brand to younger consumers."

Nas says he "jumped at the opportunity" to make a mixtape for the campaign because making music mixes was central to the upbringing of music fans of his generation.

"I never made a tape for nobody else 'cause I couldn't let it out my hands," he says. "But what I did was have a tape for me and my crew. We had the big radio and as we walked through different blocks in the projects we would time it so that certain songs would be on by the time we walked through 10th Street or 12th Street. You got to have theme music, you know what I'm saying?" ■■■

NASHVILLE CATS

Key Themes From The Inaugural Billboard Country Music Summit

With more than 400 registrants and packed sessions, the first Billboard Country Music Summit at Nashville's Hermitage Hotel generated high energy and spirited discussions. The summit, presented June 7-8 in association with the Country Music Assn., featured keynote interviews with country superstars Martina McBride and Tim McGraw, as well as artists and top executives from every facet of the industry sharing their candid takes on how to move the country music business forward.

THE PERILOUS STATE OF CD SALES

Country music remains more reliant on CD sales than the overall U.S. recorded-music market. So Anderson Merchandisers CEO Charlie Anderson immediately grabbed the attention of the record-label panel when he predicted that the recording industry will implode in three years if something isn't done to prevent a collapse of the CD. Even with a fix, he sees the CD lasting only six more years.

Warner Music Nashville president/CEO John Esposito cited Warner's \$6 "Six Pak" CD concept, which debuted in March with Blake Shelton's six-track "Hillbilly Bone" release, as an example of how labels can innovate and experiment. But Big Machine president Scott Borchetta said he's worried about low-priced albums. "We can't survive at a \$6 CD," he said.

LEERINESS ABOUT MULTIRIGHTS DEALS

"Everybody up here hates the word '360,'" TKO Management president T.K. Kimbrell said on the manager panel. "It's just one of those things we have to deal with."

Vector Management president Ken Levitan was even more blunt. "When you look at the dollars and cents, [an artist] may do all the work and get absolutely nothing," he said. "If you don't put in a safety net, your artist will get screwed."

When asked if labels should get a piece of touring revenue, artist Gary Allan had a quick response. "No, I feel like they screwed up their end of the business and that's not our fault," he said. "I make money touring. They make money selling CDs."

UNLOADING ON LABELS

Dave Snowden, CEO of Louisville-based Triangle Talent, said labels were the "biggest problem in country music

today," citing their "lack of promotion, the lack of new ideas and innovative ideas." But Greg Oswald, co-head of country music at William Morris Endeavor Entertainment, strongly disagreed. "If you look at the artists that are going to make you the most money this year," Oswald said, "you will see that all of them started and probably still have a record company attached to them."

Snowden responded by saying, "I don't want them to go away. I want them to get their act together."

NECK-DEEP IN NEW MEDIA

Virtually every artist, manager and label executive spoke of the importance of maximizing opportunities in new media. CMT VP of music and strategy Jay Frank predicted that a steady flow of new content delivered directly to fans can help shore up the country music business in the short term. Because the Internet has shortened consumer attention spans, Frank



Music City mavens: Participating in a Billboard Country Music Summit panel about record labels were (from left) BLAKE SHELTON, Warner Music Nashville CEO JOHN ESPOSITO, Anderson Merchandisers CEO CHARLIE ANDERSON, Big Machine CEO SCOTT BORCHETTA and CMT senior VP JAY FRANK.

said, failure to do so will prompt fans to move on to other artists. Levitan also stressed the importance of embracing direct-to-fan initiatives. "You have to do it," he said. "Now fans expect it."

RADIO PLAYLISTS ARE TOO TIGHT

McGraw said during his keynote interview that radio playlists are so limited that sometimes even artists with successful tours aren't getting radio play. He added that artists shouldn't feel like they have to cheapen themselves to get on the radio. And while acknowledging that "radio is fantastic to me," McGraw said he'd like to see more local control over playlists.

TOURING 'STRONGER THAN EVER'

Despite the recent cancellation of four shows on the inaugural Country Throwdown tour, the overall health of country touring remains enviable. "I guarantee you every format of music would trade places with us right now," Creative Artists Agency agent John Huie said.

"The country music business is as strong as it's ever been," Live Nation country music president Brian O'Con-

nell said on the touring panel. "Right now, in 2010, I couldn't be any happier with the way things are going."

IMPORTANCE OF ARTIST DEVELOPMENT

While Snowden said ticket sales at major state fairs are up this year, he expressed concern that limited label support could keep today's midlevel headliners from becoming tomorrow's stars. Booking agent Curt Motley, who heads the Paradigm Agency's Nashville office, said all parties should work harder on developing those acts. "It's the guy who sells 2,000 or 3,000 [tickets per show] that's really the only guy that has a chance to sell 10,000," he said. "The guy who sells 1,000 doesn't have it."

Similarly, Sony/ATV Music Publishing Nashville president/CEO Troy Tomlinson warned during the publishers round table that "if we don't invest in new writers, if we don't invest in new artists, we can kiss it goodbye."

For complete coverage, including the five best lines heard at the Billboard Country Music Summit, go to billboard.biz/countrysummit.

While music publishers scrambled to land songs in high-profile placements around televised coverage of the FIFA World Cup in South Africa, Warner/Chappell Music's Non-Stop Music division has picked up a nice bit of business by providing theme music and other musical cues for ESPN's broadcast of the tournament.

This year marks the second consecutive World Cup that Non-Stop Music has worked with ESPN, having also provided production music for ESPN during the 2006 tournament in Germany.

"They called us because they knew that the sound they were looking for was one we were familiar with," Non-Stop Music senior music producer Judd Maher says.

Warner/Chappell acquired Salt Lake City-based Non-Stop Music in 2007 with an eye on expanding its presence in the market for production music. In March, the publisher doubled the size of its production music library with its acquisition of Groove Addicts Production Music Library of Los Angeles and Carlin Recorded Music Library in London. Both are being exclusively marketed and licensed by Non-Stop.

At the time of the deal, Warner/Chappell chairman/CEO Dave Johnson said in a statement that the additions to its production music holdings "further expand our global presence in a fast-growing, high-margin segment of the music publishing business."

Non-Stop's compositions have been heard in the trailers and soundtracks of such movies as "Pirates of the Caribbean," "Shrek 3," "The Simp-



sons" and "Transformers," among others. The company, which was founded in 1981, has built a library of more than 35,000 pieces of music. Non-Stop has a stable of musicians it draws upon to compose original film scores, music for film trailers, TV theme songs, theme music for corporate films and commercial jingles.

ESPN coordinating director of music Claude Mitchell says the network approached Non-Stop in August 2009 about coming up with music for the 2010 World Cup.

"Generally, our process is to work with the composer and come up with a brief based on the ideas behind the [onscreen graphics]... and what we feel musically might work for the event," Mitchell says. "We pull together some examples, which sometimes might even include music examples, to help drive the creative."

Non-Stop was paid a flat fee for its services. ESPN will own the publishing rights to the compositions and the masters of the recorded music, while composer Lisle Moore retains the writer's share of the publishing.

In total, Non-Stop created about 25 minutes of music, which is heard during the opening and closing segments of the broadcast, as segues for commercials, during ESPN promos and as background music for human interest stories.

"[ESPN] wanted to make sure that the host country's musical sound was present in conjunction with the traditional sport orchestral sound in a hybrid," Maher says. "We created 20 different variations on the themes in different styles of music."

After Moore composed the music, Non-Stop put together a synthesizer mockup of the pieces prior to recording them with a real

orchestra, which were provided to ESPN executives so they could ensure the music was what they were expecting.

Once the network approved the pieces, Non-Stop recorded the music in Salt Lake City using a 65-piece orchestra. On some pieces, the company overdubbed a recording of a choir in New York comprising South Africans and immigrants from the country.

"While we have done jobs of this magnitude in the past," Maher says, "this ranks among the biggest."

The World Cup offered music publishers other opportunities to sell made-to-order compositions beyond just production music. One example: The EMI Creative division of EMI Music Publishing Germany delivered the song "Come Back As Heroes" to Munich creative agency Neverest for use as the theme song of German broadcaster ARD's World Cup coverage. EMI Creative provides customized music for ad agencies, consumer brands and other clients.

Recorded by South African power-pop quartet the Parlotones and written by British songwriters Charlie Grant and Pete Woodroffe, "Come Back As Heroes" appeared in ARD promos leading up to the tournament and is being featured in the network's World Cup telecasts. Grant and Woodroffe co-wrote Simply Red's "Not So Over You" and Rooster's 2004 U.K. hit, "Come Get Some."

Publishers Place

ED CHRISTMAN



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>>> NZ ROYALTY
DISPUTE SETTLED

An independent New Zealand copyright tribunal has raised radio royalty rates, resolving a long-running dispute between commercial broadcasters and labels over royalties. The retroactive decision increased the royalty rate for the period between Nov. 1, 2007, and Oct. 31, 2008, to 2.6% of a music station's annual gross revenue, from the previous rate of 1.75%. The tribunal also raised the rate to 3% for the period between Nov. 1, 2008, and June 30, 2014. Although the increase falls short of the 6% rate that neighboring rights society Phonographic Performances New Zealand had originally sought, PPNZ managing director Kristin Bowman says she's pleased with the outcome. The Radio Broadcasters Assn., which represents the major commercial broadcasters, was unavailable for comment.

>>> MIDEM'S
LEGUERN
STEPPING DOWN

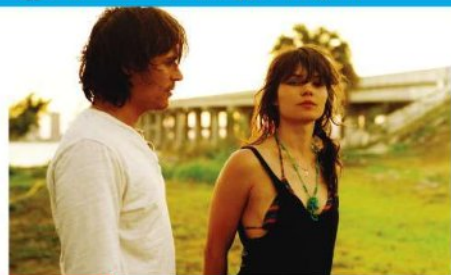
Dominique Leguern says she will step down as director of MIDEM after its 2011 event. Leguern was appointed director of the Cannes-based industry conference/trade fair in 2000, also overseeing MidemNet, the digital-focused sibling of the main music conference. The 2011 edition is set to run Jan. 23-26, with MidemNet due to begin Jan. 22. Leguern will assist trade show organizer Reed MIDEM with the search for her successor, according to a statement from the company.

>>> NEW BOARD
FOR MMF

The U.K. Music Managers Forum has elected a new board and appointed Brian Message, co-manager of Radiohead and British pop artist Kate Nash, as chairman. Newly elected MMF board members also include Paul Burger, Ian McAndrew, Erik Nielsen, Tim Clark, Gary McLarnan, Scott Rodger, Carol Crabtree and Adam Tudhope. Jon Webster remains MMF CEO while Charlie Carne continues as CFO.

Reporting by John Ferguson and Richard Smirke.

UPFRONT



GLOBAL BY AYMERIC PICHEVIN



Parlez-vous Anglais? THE DO, REVOLVER, JIL IS LUCKY and COCOON (from left)



Speaking In Tongues

French Acts Find Success At Home Singing In English

PARIS—A new wave of French pop/rock acts is finding domestic success—despite singing in English.

Strict French radio quotas require at least 40% of all music played to be French-language. But despite such restrictions, local acts performing in English have increasingly been breaking through.

The trend first gathered momentum in 2007 with English-language debut albums by pop duo AaRON and alternative act Cocoon. Three English-language acts—power-pop band Pony Pony Run Run, rock vocalist Izia and folk-pop act Yodelice—won all three “newcomer” categories at industry awards Les Victoires de la Musique in March.

Many credit the French education system's increased emphasis on teaching English in recent years for boosting young people's command of the language.

“Now French artists really can write and sing in English—and French A&R [executives] can hear it,” says Emmanuel de Buretel, CEO of indie label Because, home to English-language buzz acts Charlotte Gainsbourg and the Plastics.

Others say that access to quota-free online music has helped foster the emergence of English-language acts.

“Thanks to the Internet, our generation has grown up listening to much more music than previous ones—espe-

cially English-language music,” says vocalist Jil Bensenior of folk-rock act Jil Is Lucky. The band's label, Roy Music, says its March 2009 self-titled debut album has sold 17,000 copies domestically.

The radio quota does mean, however, that local English-language artists have to compete with big-name international acts for airplay, says Bernard Chereze, programming director at public radio network France Inter.

“The competition's very intense for English-language [acts],” he says, noting that domestic artists now account for 20% of Inter's English-language airplay, whereas such plays rarely occurred before 2007.

Cocoon's debut album, “My

Friends All Died in a Plane Crash” (Sober & Gentle), has sold 150,000 units in France, according to the group's label. But Sober & Gentle managing director Stephane Gille says the act took almost a year to crack radio. Consequently, he says, the duo initially focused on live shows and online activity.

“They've been very involved in creating a fan base through social networks,” he adds. “It's like they had a MacBook stuck to their hands.”

EMI France, meanwhile, opted to build buzz around its '60s-influenced pop-rock trio Revolver by having it play for staffers at magazines and advertising agencies, alongside a heavy gigging schedule, before taking the act to

radio in spring 2009.

EMI says Revolver's June 2009 debut album, “Music for a While,” has sold 75,000 units. French label Wagram reports similar sales for Pony Pony Run Run's “You Need Pony Pony Run Run” and says “A Mouthful” by pop-rock band the Do and “Artificial Animals Riding on Neverland” by AaRON have sold 150,000 and 300,000, respectively.

Singing in English helped French rock band Phoenix break through in the United States, where it has sold 428,000 copies of its album “Wolfgang Amadeus Phoenix” (Glassnote), according to Nielsen SoundScan.

Several newer English-language acts also have overseas aspirations, with Cocoon joining Phoenix on the bill at this year's Coachella Festival. Revolver played five U.K. shows around the May 17 release of “Music for

GLOBAL BY RICHARD SMIRKE

CLIP JOINT

Video-Commissioning Site Connects Labels And Video Directors

LONDON—A new video-commissioning website is playing matchmaker for labels and filmmakers in an attempt to streamline the way promo videos get made.

London-based Radar Music Videos charges directors a £3.99 (\$5.99) monthly fee to access briefs detailing what an artist or label is looking for and to submit pitch treatments. Radar says it has around 800 registered label/artist users, who pay £19.99 (\$29.99) to post briefs for viewing by 2,800 filmmakers globally.

Radar CEO Caroline Bottomley bills the site as “a nice, easy, cheap solution to a couple of central issues: how to get a music video made and how to use it to promote yourself.”

Bottomley says 140 videos have been produced through the service since its March 2008 launch—mainly for indie acts, although Mercury/Universal has successfully sourced videos for its artists Just Jack and Alan Pownall.

Sony Music U.K. head of video Mike O'Keefe isn't convinced. Although praising the concept behind Radar Music, he says the site is “a bit of a lottery,” consisting of mainly “low-budget versions of bigger-budget things.” However, O'Keefe says he would consider using the service if he sees “some quality work consistently coming out of it.”

Billboard analyzes three videos produced through the site.

THE 'NAME' INDIE
ARTIST

Artist: The Holloways
Track: “Jukebox Sunshine” (Madfish/Snapper Music/the Orchard)

Director: Lucy Needs
Budget: £1,400 (\$2,000)
Snapper Music senior designer Scott Robinson says “Jukebox Sunshine,” the lead single from the Holloways' 2009 sophomore album, “No Smoke, No Mirrors,” required a promo with immediate impact that would reignite online buzz for the U.K. pop/rock outfit, which had scored two U.K. top 40 singles in 2006. Robinson submitted a “relatively open brief” to Radar. Lucy Needs—one of 10 “good pitches” Robinson says he received—delivered a live performance video with a romance subplot. Serviced to U.K. digital and broadcast

formats in September 2009, it picked up TV plays on MTV2 and 4Music, plus more than 30,000 combined hits on YouTube, MySpace and the video channel of NME.com. “A lot of people are still interested in that video,” says Robinson, who credits it with “keeping the album and track alive.”

THE MAJOR-LABEL
ARTIST

Artist: Just Jack
Track: “The Day I Died” (Mercury)
Director: Rob Fairhurst
Budget: Less than £3,000 (\$4,350)
When Mercury Records video commissioner Dan Curwin wanted a low-budget, online-only video for U.K. electronica artist Just Jack, he turned to



Radar. “There's some really great talent out there these days,” he says, “and when you don't have enough money to go to established music video directors, you can go to Radar.” For “The Day I Died,” Curwin wanted a promo with a “dark narrative” to complement a higher-budget broadcast video starring actor James Nesbitt. Fairhurst's pitch produced an interactive promo split into 60-second segments, allowing viewers to dictate the plot progression. Last August, it rolled out across digital platforms including YouTube and the artist's MySpace and Facebook pages and generated approximately 90,000 hits, according to Mercury.

THE UNKNOWN BAND

Artist: Airship
Track: “Algebra” (Love & Disaster)
Director: Gary Dumbill
Budget: £500 (\$720)
Manchester, England-based indie Love & Disaster didn't have much cash for a video for the debut single by U.K. alt-rock band Airship. But after posting a Radar brief,



GLOBAL BY GARY SMITH

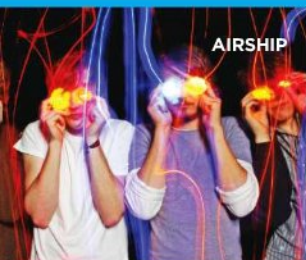
BUCHAREST BEAT

Romanian Dance Scene Breaks Out Across Europe

a While," while Jil Is Lucky played three London dates in May and June.

Wagram CEO Stephan Bourdoiseau says negotiations over a U.S. release for Pony Pony Run Run are well advanced. Band singer Gaetan Rechlin Le Ky-Huong is confident of building an overseas fan base, as "most of our early listeners on MySpace were not from France," but from the United States and Germany.

Sober & Gentle's Gille says international touring will set up Cocoon's highly anticipated second album this fall. It's a long way, he reflects, from the act's early encounters with French radio. "When we arrived with our record in English," he recalls, "they looked at us as if we were space aliens." ●●●



AIRSHIP

label founder Dan Parrott received 20 pitches before commissioning British filmmaker Gary Dumhill's treatment, featuring an animated love story between robots. Radar, Parrott says, offers a "highly valuable service" enabling indies to "make great videos on a low budget." Since going live April 1, the promo has attracted around 10,000 hits through YouTube and the band's MySpace and Facebook accounts, Parrott says. He adds that it also boosted Airship's profile through exposure on music video platform MUZU.TV and through the in-store playlist of U.K. clothing chain Top Shop. ●●●

Never mind Ibiza—Romania is emerging as a new center for Europe's dance scene.

In the last 18 months, numerous hits have been exported from the Balkans into Western Europe. Romanian duo Edward Maya and Vika Jigulina hit the top 10 of Billboard's European Hot 100 Singles chart twice this year with "Stereo Love" and "This Is My Life" (Spinnin' Records).

"Stereo Love" even cracked the notoriously Europhobic U.K. singles chart, peaking at No. 4 and selling 101,000 units, according to the Official Charts Co. Another Romanian dance star, Inna, also hit the U.K. top 10 in March with "Hot" (3 Beat/All Around the World/Universal), selling 193,000.

Such success represents the international blossoming of an underground scene that took root after the fall of President Nicolae Ceausescu's Communist regime in 1989.

"For many locals, clubbing equals freedom," says Cosmin Duru, manager of Bucharest-based clubbing website Nights.ro.

The country is also home to an Ibiza-style summer dance scene centered on the Mamaia holiday resort, which attracts A-list DJs to its numerous clubs. British house DJ Steve Lawler describes the crowds there as "fantastic."

"You have two scenes, one very commercial and one very underground, but they co-exist happily and feed into each other," Lawler says.

Romania's January 2007 entry into the European Union was another turning point for the country's dance scene, according to Marius Mates, CEO of Bucharest-based Premium Management, which reps Romanian dance artists Claudia Pavel, Bentu de Soli and David DeeJay.

"Local writers and producers had the chance to travel abroad and were exposed to higher production standards," says Mates, who also owns club chain Bamboo. "Doing business is much simpler being part of the EU."

Meanwhile, Western companies like the United Kingdom's Ministry of Sound and All Around the World and the Netherlands' Spinnin' compete to license hits that emerge on Romanian labels like Mayavin, Roton and Cat Music/Media Services.

Still, it's a long process from Romanian club play to Western charts, according to Scott Simons, A&R manager and head of international at MoS in London.

Records first pick up play in Romanian resorts, before crossing over to Greece, Turkey, Egypt and Southern Europe club play, he says.

"Nine to 12 months after being released in Romania," Simons adds, "they end up charting in the U.K. and [Germany, Switzerland and Austria] because everyone who went on holiday to [Romania] knows them really well."

Accordingly, MoS will release "One" by Anya featuring Jayko in the United Kingdom at the end of summer, following its Romanian release in February on Cat Music/Media Services. Other releases being prepped as Europe's summer holiday season gets under way include Pavel's "Don't Miss Missing You" (Cat Music/Media Services), de Soli's "Pearls of Summer" (Camper Music) and "So Bizarre" (Spinnin') by David DeeJay featuring Dony.

"This will be the year Romanian dance goes totally mainstream," van der Zwan says. ●●●

MATES



CLAUDIA PAVEL



CONGRATULATIONS TO
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Notes For Votes

Colombia's Presidential Campaign Draws Heavy Artist Participation

Presidential campaigns are known for attaching themselves to popular songs and prominent artists. But in Colombia, the opposite has occurred, as emerging artists and even hitmakers actively seek out candidates and donate music to help get them elected.

Music permeates the campaigns of front-runner **Juan Manuel Santos** of the National Unity Social Party (Partido de la U) and former Bogota mayor **Antanas Mockus** of the Green Party, with both candidates featuring free downloadable songs, ringtones and video links on their official websites and YouTube, Facebook and Twitter accounts.

The use of music in Mockus' green campaign, whose main themes are anti-corruption

and social responsibility, goes hand in hand with the candidate's social-networking appeal. Mockus' Facebook page has more than 550,000 likes, while his party's page has close to 800,000 likes, remarkable tallies in a country of 40 million.

Still, the outpouring of music "completely bowled us over, because there was so much coming at us and from every genre imaginable," campaign manager **Astrid Alvarez** says.

Since campaigning started in March, Alvarez says Mockus has received more than 1,000 original songs, many accompanied by original videos. Mockus' official campaign site features 22 of those songs, including "Antanas Llegó" (Antanas Arrived), written by **Mil Santos**, a Colombian living in

Germany who performs the tropical-flavored indie-pop track with German singer **Nica Tea**.

Santos wrote the track "out of frustration from being far from my country and unable to do anything," he says, speaking by phone from Germany. He penned the track on a Friday, and the following day shot the video with Tea and the help of friends. They put it up in YouTube, and before the day was over, had more than 17,000 views.

Two days later, Mockus' campaign called and asked for permission to use the song as its official theme. As with all tracks Mockus uses, the campaign obtained a gratis license to use the song in multiple ways, including in a TV ad that has helped put Mil Santos' music on the map.

Santos' music offering is more modest but still substantial. His website has a campaign song available as a free full-track download in eight different versions, as well as a ringtone in 11 styles, ranging from Andean to electronic.

The site also features ringtones derived from original songs penned by salsa violinist **Alfredo de la Fé** and vallenato star **Jorge Celedón**, one of Colombia's most popular artists. Celedón's track, titled "Santos Presidente," is a tribute to the candidate that has received airplay and has multiple videos on YouTube. It's also available on the Santos site as a free full-track download and ringtone.

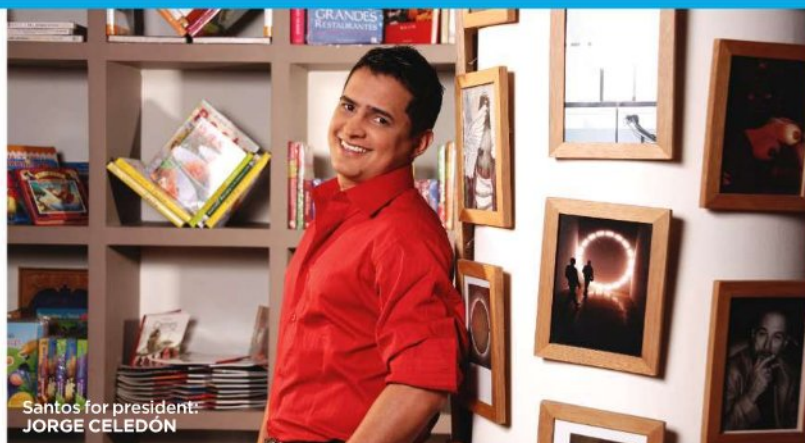
As the two candidates prepare for a runoff election on June 20, Celedón has penned

a new campaign song for Santos, and Mockus' campaign is in the process of selecting a new, more uptempo track from its roster of entries. Also, more than 120 artists have offered to play for free at Mockus events around the country on the day of the runoff.

While it's difficult to gauge what impact the music has on voters, the outpouring of original compositions does point toward the galvanizing effect these campaigns and their messages are having on the public.

"Our big message is about community participation," Alvarez says. "This is an example of publicity created by people motivated by a cause."

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Santos for president: JORGE CELEDÓN



Latin Notas
LEILA COBO

Think Local

Sony Music Partners With Spanish Social Network To Promote Domestic Acts

Local acts have historically accounted for about 80% of music sales in Spain, according to IFPI. But due to unusually heavy consumer use of peer-to-peer networks and declining label investment in local talent, domestic acts now account for only about half of sales, the labels group says.

Sony Music is betting it can boost sales of domestic releases in Spain by engaging with young music fans on social network Tuenti. The 3-year-old Spanish site is the country's second-most-visited social network, with 8.3 million unique visitors in April, up 40% from the same time last year. Market leader Facebook had 13.6 million unique visitors in Spain during April, up 116% from a year earlier.

In a deal announced in May, Sony has agreed to provide Tuenti with 35 hours of music videos that will be featured on channels devoted to 50 Spanish and international artists. The site will also

feature links to buy digital tracks directly from Sony, Spain's biggest music label by physical market share, according to labels group Promusicae.

The artist offering is expected to grow, as will exclusive content for Tuenti fans, Tuenti head of communications Icaro Moyano says.

"Our users see a lot of video—5 million videos a day," Moyano says. "So for us it's a natural evolution to have professional, trusted and verified content."

What clinched the deal was Tuenti's young user base, its ability to host exclusive events and behind-the-scenes footage by Spanish artists and to use its artist channels to promote merch, Sony Music Spain music division director Jose Maria Barbat says.

Sony's first major promo project on Tuenti was a monthlong campaign for Pignoise's new album "Año Zero," during which Tuenti users could listen to exclusive prerelease streams of seven

tracks from the album. Sony also gave away T-shirts and tickets to a private show by the band, which it recorded and streamed on Tuenti.

Sony is focusing on local artists at Tuenti because "it's easier for us and more interesting [for Tuenti] to build an exclusive event for El Canto del Loco than to do something with Christina Aguilera, who has 26 exclusives with different partners worldwide," Barbat says.

A June 1 IDC Research study showed that nearly 96% of music acquired online in Spain is pirated. But Barbat says the Tuenti partnership will help raise the profile of Sony artists to a point where their ancillary income from tours and merch will be more valuable to the label. He notes that the label has been signing Spanish artists to multi-rights deals for seven years.

"We have some important developed acts like Perea in which we participate in all their activities," he adds. "Perea is a platinum-selling act in albums, but this year it'll have one of the biggest rock tours. We just signed a bank sponsorship. Eighty percent of the profit we make on a group like Perea is made from atypical revenue." —Ayala Ben-Yehuda



Getting social: Tuenti managing director **KORO CASTELLANO LASA** and Sony Music Spain president **CARLOS LOPEZ** (seated from left); standing, from left: Tuenti media product manager **ADAM NEFF**, Pignoise singer/guitarist **ÁLVARO BENITO**, Sony Music Spain music division director **JOSE MARIA BARBAT** and Pignoise drummer **HÉCTOR POLO** and bassist **PABLO ALONSO**.

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EN BREVE

CAMILA, PAZ CO-HEADLINE IN CHICAGO

In a rare pairing of Latin pop and regional Mexican acts, Camila and Espinoza Paz will co-headline Chicago's Aragon Ballroom Aug. 14. AEG Live VP of Latin talent Rebeca Leon says the show came about as she was routing both tours and found that both acts wanted to play the market on the same date. The twin bill made sense because Camila and Paz share a young audience that listens to both genres, Leon says.

CODIGO REISSUES BLADES-COLÓN ALBUM 'SIEMBRA'

Codigo Music has released a remastered special edition of the album "Siembra," the seminal 1978 salsa collaboration between Ruben Blades and Willie Colón. "Siembra" contains such classics as "Plastico" and "Pedro Navaja," as well as bonus tracks, alternate versions and a remix of the title track. The special edition includes a 24-page booklet with photographs and liner notes from former Los Angeles Times Latin music reporter Agustin Gurza and sound engineer Jon Fausty. Codigo has also released "Siembra Live," a 1980 recording by Colón and Blades and their bands at the Capitol Theater in Passaic, N.J., with liner notes from noted Latin music journalist Ernesto Lechner. Codigo bought the Fania Records catalog in April 2009 and has been releasing compilations under the Fania name.

AMANDA MARTINEZ TO PLAY WORLD CUP GIGS

Independent Canadian singer/songwriter Amanda Martinez will perform "Sueños Posibles," her bilingual World Cup song, at FIFA fan stages at the World Cup in South Africa. Martinez, who is half-Mexican and half-South African, is paying for the trip herself and was booked to perform for a small honorarium by the Canadian embassy in South Africa. Martinez's gigs will take place June 11-13 outside the match venues in Newtown's Mary Fitzgerald Square, Sandton's InnesFree Park and Soweto's Elkah Stadium, where spectators can watch the games for free on big screens.

—Ayala Ben-Yehuda



Not myself tonight:
CHRISTINA AGUILERA

Stormy Weather

While Some Superstar Tours Are Thriving, Concerns Mount About Soft Ticket Sales

During the last two years, May and June have been filled with trepidation about ticket sales. Most of it was related to the economy, but some of it was due to other issues like ticket prices and the sheer number of acts on tour.

This year, things look even dicier. In addition to the postponement of **Christina Aguilera's** summer tour and scattered show cancellations by **the Eagles** and **Country Throwdown** tour, not to mention disappointing early sales for the **Lilith Fair** trek, enough people have told us that sales are off that there must be something to it.

The jury is obviously still out, and average attendance figures reported to **Billboard Boxscore** so far this year are down only slightly from a year earlier. But it looks as though overall 2010 grosses and attendance totals will have a difficult time matching last year's heights.

In 2009, ticket sales for many tours were well under way before the summer of economic discontent fully came to bear. This year, the economy and heavy touring traffic remain challenges, accompanied by consumer ill will directed toward the concert business, stemming from heightened public awareness about ticketing business practices in the wake of the **Live Nation-Ticketmaster** merger.

"There's some panic out there on the streets," says veteran agent **Dennis Arfa**, whose **Artists Group International** books such acts as **Rod Stewart**, **Billy Joel** and **Metallica**. "You see a lot of soft shows, and until these really come through it makes people nervous."

Among executives not part of the **Live Nation** family, there's concern that the promotion giant's strategies to boost sales may not be good for the overall business.

Live Nation Entertainment's massive "no service fee" promotion in June—which saves fans as much as \$12-\$13 off an average ticket price and addresses general consumer discontent with add-on fees—will surely provide a big boost. The promotion follows last summer's heavy discounting, including **Live Nation's** "No Service Fee Wednesdays."

Live Nation CEO of global music Jason Garner says last summer's promotional efforts moved 800,000 incremental tickets, addressing an industry-wide problem of unsold inventory. But many people in the touring industry think fans were waiting for similar discounts this year, which appears to be contributing to soft early sales.

Vans Warped/Mythem/Country Throwdown producer **Kevin Lyman** says venue

operators "are telling me that their box office gets calls all the time asking when will they have the discounts."

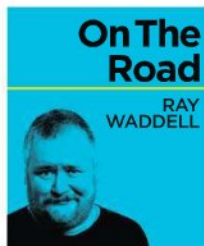
Similarly, **Arfa** says discounting in recent years "has led consumers to hold onto their money and wait for those discounts to occur again, so there's less of a rush to buy." But he adds that a lot of shows that are soft now will end up fine.

Of course, some tours are doing quite well. Even with **Bono's** recovery from back surgery delaying **U2's** tour, the band's 360° trek still appears headed toward reaching the highest gross ever. Meanwhile, **Lady Gaga** and **Justin Bieber** are on fire, country is killing it, and other tours ranging from **Roger Waters** to **James Taylor/Carole King** to **Muse** are doing bang-up business. For **Live Nation**, **Garner** says sales so far are on a "similar" track as last year.

AEG Live CEO Randy Phillips says **AEG Live's** sales have been "been fairly solid" so far this year. "Our **Bon Jovi**, **Black Eyed Peas**, **Justin Bieber**, **Alicia Keys** and **Taylor Swift** tours have sold all available inventory to date and the second legs, where applicable, are also doing well," **Phillips** says.

But **Phillips** acknowledges that there has been "a little softness" in the company's regional office business for one-off shows. "One of the biggest issues we find with the amphitheater season is the compression of a year's worth of programming into five months invariably leads to the cannibalization of 'softer ticket' shows competing in a saturated marketplace for the same consumers," **Phillips** says. "This is not a 2010 phenomena, but a perennial problem for the live touring industry."

There is indeed a heck of a lot out there for live music fans to choose from. "It's very hard to distinguish yourself in a summer that has 80 shows come to town," **Arfa** says. "Even though the music isn't all the same, everybody's competing for the same dollar." Worth noting: This time last year there was a lot of doom-and-gloom talk as well, though not in our pages. Despite last year's tough economy, average per-show gross and attendance in North America were up 7.6% and 8%, respectively, according to **Boxscore**—the first time average attendance outpaced gross in more than a decade.



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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$5,271,620 (E3,428,450) \$153.76/\$76.88	WHITNEY HOUSTON O2 Arena, London, April 25-26, 28	40,937 43,773 three shows	Marshall Arts
2	\$4,809,510 (E3,168,594) \$75.13	THE BLACK EYED PEAS O2 Arena, London, May 5-6, 27-28	65,436 66,320 four shows one sellout	AEG Live U.K.
3	\$3,416,790 (6,222,835 reales) \$274.54/\$82.36	AEROSMITH Estádio Palestra Itália, São Paulo, Brazil, May 29	32,112 35,904	T4F-Time For Fun
4	\$3,057,250 (E216,460) \$108.34/\$72.23	LADY GAGA O2 Arena, London, May 30-31	34,159 34,176 two shows one sellout	Live Nation U.K.
5	\$2,719,623 \$74.50	PEARL JAM, BAND OF HORSES, THE BLACK KEYS Madison Square Garden, New York, May 20-21	36,830 two sellouts	Live Nation
6	\$2,586,220 (E1775,615) \$138.37/\$65.54	MICHAEL BUBLÉ O2 Arena, London, May 15-16	31,633 31,796 two shows one sellout	Live Nation U.K.
7	\$2,324,098 \$95/\$45	EDNITA NAZARIO Coliseo de Puerto Rico, Hato Rey, Puerto Rico, May 7-9	32,928 35,384 three shows	Publivent
8	\$2,316,586 (E1608,740) \$100.34/\$86.01	ROD STEWART Manchester Evening News Arena, Manchester, England, May 26-27	24,234 two sellouts	AEG Live U.K.
9	\$2,161,304 \$89.50/\$59.50/ \$39.50	GLEE Radio City Music Hall, New York, May 28-30	29,739 five sellouts	Live Nation, MSG Entertainment
10	\$1,988,780 (E1338,230) \$60.19/\$52.01	WESTLIFE O2 Arena, London, May 12-14	35,261 47,808 three shows	Live Nation U.K.
11	\$1,905,800 (E1288,479) \$66.56/\$56.95	RIHANNA O2 Arena, London, May 10-11	30,813 33,018 two shows one sellout	Live Nation U.K.
12	\$1,850,460 (E1282,166) \$64.95/\$70.01	ALICIA KEYS O2 Arena, London, May 25-26	32,333 32,396 two shows one sellout	AEG Live U.K.
13	\$1,649,743 \$79.50/\$39.50	GLEE Gibson Amphitheatre, Universal City, Calif., May 20-22	23,720 four sellouts	Live Nation
14	\$1,607,960 (2,840,470 reales) \$198.13/\$101.90	GUNS N' ROSES Praça da Apoteose, Rio de Janeiro, Brazil, April 4	20,609 35,000	T4F-Time For Fun
15	\$1,574,240 (\$1610,48 Canadian) \$260.63/\$46.44	JAMES TAYLOR & CAROLE KING Air Canada Centre, Toronto, May 28	17,910 sellout	Live Nation
16	\$1,569,840 (4,498,029 nuevos soles) \$600/\$50	GUNS N' ROSES Estadio Monumental, Lima, Peru, March 25	22,089 29,900	T4F-Time For Fun
17	\$1,485,040 (E1,008,901) \$139.83/\$66.24	JULIE ANDREWS O2 Arena, London, May 8	13,865 14,024	Raymond Gubbay, AEG Live U.K., Marshall Arts
18	\$1,474,710 (783,187,700 pesos) \$84.74/\$24.48	SIMPLY RED Movistar Arena, Santiago, Chile April 28-29	27,853 31,460 two shows	T4F-Time For Fun
19	\$1,470,560 (E1,012,700) \$101.65/\$87.13	ROD STEWART O2 Arena, London, May 29	15,780 sellout	AEG Live U.K.
20	\$1,468,610 (E1,024,540) \$121.84/\$53.75	ERIC CLAPTON & STEVE WINWOOD Wembley Arena, London, May 20-21	13,643 14,540 two shows	3A Entertainment
21	\$1,428,500 (E987,015) \$72.36/\$28.95	PAUL WELLER Royal Albert Hall, London, May 24-28	23,400 five sellouts	3A Entertainment
22	\$1,352,334 \$156/\$24	GUNS N' ROSES Estadio Olímpico Atahualpa, Quito, Ecuador, April 1	24,520 31,068	T4F-Time For Fun
23	\$1,211,623 \$79	PEARL JAM, BAND OF HORSES TD Garden, Boston, May 17	15,600 sellout	Live Nation
24	\$1,158,990 (643,526,400 pesos) \$144.08/\$50.43	AEROSMITH Elipse del Parque O'Higgins, Santiago, Chile, May 25	18,639 51,200	T4F-Time For Fun
25	\$1,135,705 \$200/\$35	KISS 108 CONCERT: KE\$HA, BOYS LIKE GIRLS & OTHERS Comcast Center, Mansfield, Mass., May 22	19,674 19,532	Live Nation
26	\$1,124,862 \$39.50	JOAN SEBASTIAN, ALEJANDRO FERNÁNDEZ, MARCO ANTONIO SOLÍS American Airlines Center, Dallas, May 30	10,720 sellout	Live Nation
27	\$1,078,955 \$350/\$125/ \$79.50/\$39.50	CAROLE KING & JAMES TAYLOR Palace of Auburn Hills, Auburn Hills, Mich., May 27	14,238 sellout	Live Nation, Palace Sports & Entertainment
28	\$1,036,809 \$350/\$39.50	JAMES TAYLOR & CAROLE KING HP Pavilion, San Jose, Calif., May 11	15,194 sellout	Another Planet Entertainment
29	\$1,004,955 \$275/\$65	JAMES TAYLOR & CAROLE KING Arena at Gwinnett Center, Duluth, Ga., June 3	12,167 sellout	Beaver Productions
30	\$992,621 \$275/\$45	JAMES TAYLOR & CAROLE KING Jobing.com Arena, Glendale, Ariz., May 19	12,286 sellout	Live Nation, in-house
31	\$974,800 \$75/\$49.50	93.3 MMR'B'Q: ALICE IN CHAINS, STONE TEMPLE PILOTS & OTHERS Susquehanna Bank Center, Camden, N.J., May 23	23,525 25,415	Live Nation
32	\$973,475 \$85/\$55/\$35	NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES American Airlines Center, Dallas, May 15	14,798 15,288	Live Nation, in-house
33	\$973,359 \$82.50/\$28	NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES Verizon Wireless Music Center, Noblesville, Ind., May 22	25,212 sellout	Live Nation
34	\$948,329 \$85/\$46.50	NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES Allstate Arena, Rosemont, Ill., May 18	14,216 sellout	Live Nation
35	\$944,072 \$76	PEARL JAM, BAND OF HORSES Prudential Center, Newark, N.J., May 18	12,536 sellout	Live Nation, in-house

DIGITAL BY ANTONY BRUNO

You Are There



Online Video Sites Embrace Live Concert Streams

The visceral experience of attending a concert can never be fully replicated online. But live music—that's live as in happening right now—is making its way to the Internet with increasing frequency, bringing with it new opportunities for fans, artists and rights-holders alike.

A rash of online outlets have begun dabbling in hosting live video streams of music concerts. YouTube has done so with U2, Alicia Keys and, most recently, with performances by the Dave Matthews Band, Norah Jones and other acts at this year's Bonnaroo festival. MTV has aired live performances by such acts as the Gorillaz, Honor Society and Just Kait. Vevo, which featured a live stream in May of a concert by the National, just completed a live webcast of the FIFA World Cup Kick-Off Celebration Concert June 10 in South Africa. And live video sites like

Ustream, Justin.tv, Livestream and Big Live have formed to make a real business out of hosting live streams.

At first glance, it seems like a counterintuitive effort. The Internet, after all, is a bastion of on-demand access to entertainment content, challenging the appointment-based nature of traditional TV viewing. So why bring that same appointment-based model to an on-demand format like the Web?

According to Vevo CEO Rio Caraeff, the answer is simple: money. Vevo's model is built around creating scarcity and selling advertising against that. The first step was to create one point of access for any music videos on the Web, allowing Vevo to be the sole entity selling ads around them.

Live events are even more scarce, which Caraeff says opens the door to different types of advertising opportunities, like movie trailer premieres. These ads cost more than other Vevo ads, as the sponsor is able to place adver-

tising in the promotional run-up to the event, around the live event itself and on the archived footage made available to stream after the event. And there's already huge demand from consumer brands keen on reaching the online video audience.

"A lot of the sponsors we're working with today are asking us for more live events," Caraeff says. "Did I think we would be doing this live event strategy so soon? Not exactly. I thought we'd be getting into this at the end of our first year, not in the first one or two quarters of our business. So it's something we've moved up in our road map because we see incredible demand from the advertising marketplace for more events."

Augmenting this scarcity benefit is the issue of audience engagement. Streaming music is by and large a passive activity, which is why video has emerged as the go-to model for ad-supported music online. Watching a video provides more opportunities for interacting with an audience than an audio stream.

Live-streaming services like Ustream and the just-launched Big Live are adding interactive features like chat and sharing to their sites. Big Live is a social networking site that streams live music performances, mostly by undiscovered acts, as a sort of icebreaker to stimulate discussion. Once logged on, users can see what concerts their friends are watching and choose to join the stream, allowing both private and public chats along the way that the founders hope will keep them watching the en-

Wide awake in America: U2 performs at the Rose Bowl in an October 2009 concert webcast live by YouTube.

tire set. Ustream integrates Twitter feeds and Facebook updates on its site for much the same purpose.

An engaged viewer is a valuable viewer, and savvy online services can sell ads around these users, which it then shares with the artists involved. Ustream shares all ad revenue with artists 50/50. Vevo also provides participating artists with a share of the sponsorship dollars above and beyond the simple per-stream royalties.

The downside, however, is cost. It's far more expensive to stream a live video to 10,000 simultaneous viewers than it is to stream an archived video to 100,000 viewers accessing it at different times. These costs can vary widely based on how each service manages its bandwidth costs, the quality of the stream provided, server maintenance and other factors.

Ultimately, the success of this effort depends on the eyeballs it can generate. Vevo won't disclose how many viewers its live events have garnered, but YouTube estimated more than 10 million tuned in to its U2 concert last year. When Shakira premiered her video "Give It Up to Me" on Ustream last November, the company says it drew about 94,000 viewers.

Considering that these numbers are generated at no additional cost to the artist, it's easy to see the upside.

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BITS & BRIEFS

GAMES, MUSIC APPS TOPS AMONG MOBILE APP USERS

In fourth-quarter 2009, 21% of U.S. wireless users owned a smart phone, up from 19% in the prior quarter and up from 14% at the end of 2008, according to Nielsen's ongoing App Playbook study, which surveys more than 4,200 U.S. mobile app downloaders. The average number of apps per user varied by device. iPhone users had an average of 37, BlackBerry users 10, Android users 22 and Windows Mobile users 13. As for what kind of apps they're downloading, 65% had selected games and 46% chose music apps. Pandora was the most popular music app across all platforms.

NETWORKED AUDIO DEVICE SALES WILL GROW

ABI Research predicts the networked audio devices business will exceed \$10 billion in sales by 2015, up from \$1.3 billion in 2009. The company defines networked audio devices as anything that can stream music to a

home stereo from another source. That includes Wi-Fi bridges that link a computer to a stereo or Internet radio devices that stream music directly from cloud-based services. ABI says sales of these devices will grow at a compound annual rate of 32% from 2009 to 2015.

YOUTUBE VIDS RACK HALF THEIR VIEWS IN FIRST SIX DAYS

Videos on YouTube get half of their views in the first six days after being posted to the site, according to Web video metrics service TubeMogul. After 20 days, videos will have received 75% of their total views. By way of comparison, videos in 2008 didn't generate 50% of their total views until 14 days after being posted and didn't reach 75% of total views until 44 days, indicating a narrowing window of opportunity to generate traffic from YouTube videos. TubeMogul says the results point to a need to post more videos to YouTube more frequently to benefit from the viral promotional platform.

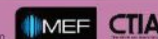
HOT MASTER RINGTONES™ JUN 19 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	7	#1 AIRPLANES	B.O.B FEATURING HAYLEY WILLIAMS
2	2	9	OMG	USHER FEATURING WILL.I.A.M
3	4	3	CALIFORNIA GURLS	KATY PERRY FEATURING SNOOP DOGG
4	5	3	NOT AFRAID	EMINEM
5	6	3	FIND YOUR LOVE	DRAKE
6	3	37	NEED YOU NOW	LADY ANTEBELLUM
7	7	8	UN-THINKABLE (I'M READY)	ALICIA KEYS
8	8	12	OVER	DRAKE
9	11	9	YOUR LOVE IS MY DRUG	KESHA
10	10	16	RUDE BOY	RHIANNA
11	12	37	SMILE	UNCLE KRACKER
12	9	14	MY CHICK BAD	LUDACRIS FEATURING NICKI MINAJ
13	13	18	HEY, SOUL SISTER	TRAVIS
14	15	8	LOSE MY MIND	YOUNG JEEZY FEATURING PLIES
15	14	14	NOTHIN' ON YOU	B.O.B FEATURING BRUNO MARS
16	17	5	RIDE	CIARA FEATURING LUDACRIS
17	31	2	BILLIONAIRE	TRAVIS MCCOY FEATURING BRUNO MARS
18	21	5	PRAY FOR YOU	JARON AND THE LONG ROAD TO LOVE
19	27	2	UNDO IT	CARRIE UNDERWOOD
20	19	4	THIS AFTERNOON	NICKELBACK



Travis McCoy's debut single, "Billionaire," rides a 52% gain to move 31-17 in its second week on the chart. A former No. 1 on Heatseekers Songs, "Billionaire," which features Bruno Mars, moves into the top 10 on the Billboard Hot 100, cruising 11-5.

Based on master ringtones sales data reported by Nielsen RingScan, a service of Nielsen MobileScan. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.



PEDAL POWER

Many people recharge their mobile phone batteries through car chargers. What if you could do the same thing while riding your bike? Nokia has developed a Bicycle Charger Kit that harnesses the power generated from pedaling a bike to charge a phone. The phone dock rests on the bike's handlebars and is powered by a generator placed against the front wheel. Cyclists would need to pedal about six miles per hour for 10 minutes to generate enough charge for 28 minutes of talk time. The faster you ride, the faster it charges.

The kit is initially targeting consumers in emerging-market economies. There aren't any details on when the product will be available in the United States. —AB



CHERRYTREE
RECORDS
PRESIDENT

Martin Kierszenbaum

The record executive and Lady Gaga collaborator talks about signing Die Antwoord and his label's aesthetic.



If you've ever sung along with Lady Gaga's "Eh, Eh (Nothing Else I Can Say)"—and you know you have—you've unknowingly given a shout-out to Cherrytree Records honcho Martin Kierszenbaum, aka the "Cherry Cherry Boom Boom" that Gaga mentions at the end of the song.

Kierszenbaum, 43, signed Gaga to his Cherrytree Records imprint, which is part of Interscope, and co-wrote four tracks on her album, including "Eh, Eh." The multitasking executive has as many job titles (Cherrytree founder/president, Interscope Geffen A&M president of international operations and Interscope Records president of pop and rock A&R) as he has continents he's called home (born and raised in Argentina, he then moved to Europe and is now based in Los Angeles).

In his spare time, Kierszenbaum hosts a morning show on CherrytreeRadio.com and writes songs. In addition to collaborating with Gaga, he has also written songs for t.A.T.u. and is currently working with the Veronicas and Natalia Kills. He has a publishing deal with Universal Music Publishing Group.

While Kierszenbaum has signed several international acts, he says his main goal is to sign artists who push limits and could take pop music in new directions. He recently signed South African art-rap sensation Die Antwoord, and this summer will oversee two releases from Swedish pop diva Robyn (see story, page 33). He spoke to Billboard about his early musical influences, his online community and his relationship with Interscope chief Jimmy Iovine.

How did you find Die Antwoord and convince the act to join the Cherrytree family?

We spend so much time online, interacting with people, and that's how we originally discovered Die Antwoord. I flipped out when I first saw it because it really has the Cherrytree aesthetic, meaning it's something that could eventually reach the mainstream, but right now is slightly left of center. Our goal is always to take something that's a little to the left of the dial and bring it to the mainstream without diluting it. I think Die Antwoord fits really well in the family at Cherrytree, because all of our artists are pushing the boundaries of what is conventionally thought of as pop music.

We met them pretty early on and established a relationship and came to the conclusion that we could work well together. There was a very competitive situation and there was a lot of interest in them, but I think the reason they came to us is because they liked our approach and thought we could

do good things together, not because we came out on top in some sort of bidding war.

Do you have a multirights deal with Die Antwoord, or with any of your other artists?

With Die Antwoord, we're getting involved in different facets of their career where we can bring value. In terms of other artists, we do the same thing, but it's always based on where we feel we can be of the most assistance. For instance, if a band comes to me with a giant live following, I'm not going to ask them for a piece of the touring unless I think I can help it grow substantially. I want to build long-term relationships with artists, and that's impossible to do in a situation they think is unfair.

Looking at your roster and aesthetic, which is very performance-oriented and boundary-pushing, were you the world's biggest David Bowie fan as a kid? [Laughs] Well, I'm not that old; Bowie started a bit before my time.

But yes, I was an admirer of what David Bowie did, absolutely. The primary thing that I am interested in, though, is what artists like Bowie were doing—they weren't just recording artists or songwriters, they were conceptual artists. He was a visual artist, in a way, giving you a full picture of his art. I think that's starting to make a comeback—it's acceptable and attractive for musicians to have a multifaceted approach. I loved Grace Jones and Kate Bush and Peter Dinklage and Prince, and all those people really pushed the envelope when it came to the definition of pop music.

Your roster is also very international—you have South Africa and Germany and Sweden all represented, among others. Do you think the fact you've lived all over the world is a big part of that?

I think having a lot of international experience is an asset, but I don't think it's the reason I sign bands from all over. We cast a very wide

net when we are looking for bands and so we're maybe able to find more needles in the haystack. But the fact that I lived in so many places and have language skills definitely helped me in the biz. I got a job in the international department at Warner after working in the mailroom at PolyGram in part because I was multilingual and had lived on three continents. I'm used to other cultures and if I hear about some kid doing amazing things in a basement in Hungary, I can go track him down and not be intimidated. But I'm not looking for international acts just to sign international acts.

Another way you're reaching out worldwide is through the Cherrytree Records website, which does a great deal to define the label's identity.

There are two big reasons I want to create a destination at CherrytreeRecords.com. The first is that I want to have a safe haven for artists to come and express themselves and have a platform to

launch. And the second is that I want to have a direct connection with the audience. I want to be able to chat with them and learn from them—I want to know what they want to consume and what they want to absorb and get input from them on the music we're putting out.

I equate the site to a big vegetable co-op, where you can just come and hang out and share your opinion. I want an exchange of ideas and dialogue. But the thing I'm most excited about now is CherrytreeRadio.com. I spend a lot of time programming the station and we don't just play Cherrytree artists, we play all sorts of stuff that falls under the "pop alternative" umbrella. We have Robyn do a punk show; we have a morning show, which I host with some other people that work at Cherrytree. And we have a function where you can chat with both the DJ and other people who are listening, too.

Your boss at Interscope, Jimmy Iovine, is known for being an opinionated fellow. When you guys disagree, what do you clash about?

That's easy—one of the things that makes Jimmy so good at his job is not only his knowledge of business but also his knowledge of music. And we get in some intense discussions about mixes and artists, but Jimmy is definitely open to hearing all sides of an issue. And we have gotten in some nerdy rock arguments, for sure—we had this long one about Bruce Springsteen's "Tunnel of Love," about which songs were the best for covers, which were the best in terms of recording and which were the best overall. It was pretty great. ...

David Bowie was a visual artist. I think that's starting to make a comeback—it's acceptable and attractive for musicians to have a multifaceted approach.



REBEL WITHOUT A PAUSE

CAN YOU EVER HAVE TOO MUCH PUBLICITY? ON THE HEELS OF A BANNED VIDEO AND A CONTROVERSIAL NEW YORK TIMES INTERVIEW, ART-POP STAR M.I.A. IS ABOUT TO FIND OUT

BY MIKAEL WOOD

DURING "SPACE," THE dreamy future-shock ballad that closes her upcoming third album, M.I.A. repeatedly coos, "My lines are down/You can't call me," over a gently percolating beat that sounds like a Sega Genesis practicing its pillow talk. It's just one of the many observations on our data-drenched Infotainment Age that crop up throughout "**^^^ Y ^**," a stunning, more-or-less self-titled effort from the 34-year-old Sri Lankan native born Maya Arulpragasam. ■ Yet in a telephone interview with *Billboard* last week, the lyric is taking on another, more literal meaning, as M.I.A. travels on a Eurostar train from Brussels to London during a hectic round of European promotion. Namely, her cell phone keeps dropping our call whenever her train enters a tunnel.

When the line goes dead for the fourth time—hey, it's Europe; there are lots of tunnels—it's tempting to wonder if M.I.A. has perhaps hung up on purpose. After all, she'd just been asked about the massive attention paid to journalist Lynn Hirschberg's less-than-fawning cover profile of her in the *New York Times Magazine* last month, and M.I.A.'s subsequent responses. Maybe she's tired of discussing the story's focus on her supposed radical chic: a comfortable, even posh personal life allegedly at odds with her firebrand art and politics. Maybe she's fed up with talking about why she tweeted Hirschberg's cell phone number, or later posted a covert recording of one of her and Hirschberg's conversations. Maybe she's sick of the term "Trufflegate" (so coined after Hirschberg made hay out of M.I.A. ordering truffle-oil-flavored French fries) and figures that simply avoiding the topic might help it die a speedy death.

Fact is, M.I.A. is forthright in addressing last week's media cause célèbre. Does she regret doing the *Times* story?

"Not really," she replies. "I kind of knew what it was going to be.

"I said, 'Fuck the New York Times,' " she continues, referring to a series of tweets earlier this year in which she objected to the newspaper's coverage of the conflict in Sri Lanka between Sinhalese and Tamil factions. (Although M.I.A.'s mother moved herself and her children to London when M.I.A. was young, the artist's father remained in war-torn Sri Lanka, taking part in various Tamil opposition efforts.) "Of course they weren't going to be like, 'Hi! How you doing? We love you!'"

Whatever else it demonstrated, the Truffle Kerfuffle made it clear that at some point between the 2007 release of her second album, "Kala," and approximately two weeks ago, M.I.A. underwent an unlikely transformation from underground phenom to Very Big Deal.

"She's trying to do politics and she's trying to do art," Los Angeles *Times* pop critic Ann Powers says. "And she doesn't want to compromise or keep silent. That worked for the Clash, but that was a certain time and a certain place. And it partly worked for them because they were a band, and we're used to seeing guys be confrontational. If it works for her, I think she's even more important than we thought."

"I always forget that she has this sort of celebrity side to her," says Rusko, one of M.I.A.'s principal collaborators on her new album. "On a Tuesday night me and [longtime M.I.A. producer] Switch can go down and lurk around at [Los Angeles nightclub] Cinespace, and it's pretty chill. Maya can't do that—she's in that next realm now."

The shift is one she's still coming to grips with. "It's weird that I can make a joke and it becomes so controversial and people want to write about it," she says over the muffled squawk of a Eurostar conductor's announcement. "Some thing I say really flippantly gets this full-on rampage of stuff happening. It's amazing to me that people will do that."

M.I.A. has always had a high press profile, but in the past most of the attention was focused on her music, which between "Kala" and her 2005 debut, "Arular," has notched combined sales of more than 719,000 albums, according to Nielsen SoundScan; "Paper Planes," her breakthrough single off "Kala," reached No. 4 on the *Billboard* Hot 100, earned a 2009 Grammy Award nomination for record of the year and has sold 3 million copies. "In one way it's not their fault that they don't have music to write about," she says of the countless pop-culture pundits who've weighed in on Trufflegate, "because I haven't put a record out."

Until now, that is: Due July 13 in the United States on the singer's own N.E.E.T. Recordings imprint through Interscope, "Y / \ / Y / \ " is sure to steer at least part of the conversation regarding M.I.A. back to her music. It's at once her most accessible and most experimental album, as defined by the sweet synth-pop melodies of "XXXO" as by the juddering electropunk beats of "Born Free." In "Tell Me Why," over a sample of a recording by the Alabama Sacred Harp Singers, M.I.A. flexes a disarmingly plaintive singing voice, while "Steppin Up" finds her warning all comers, "I run this fucking club."

"I was happy being the retarded cousin of rap," she says. "Now I'm the retarded cousin of singing."

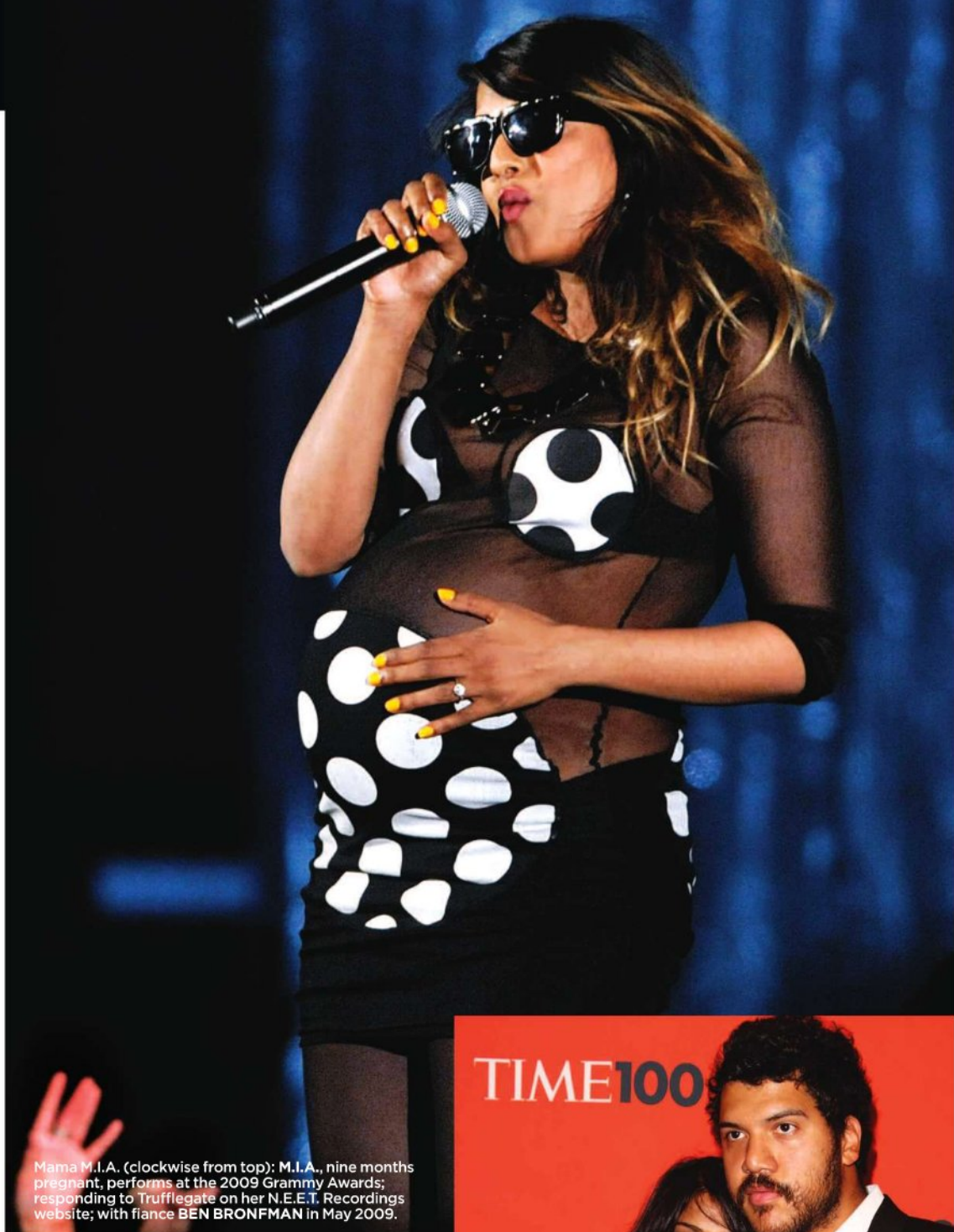
"If you're an M.I.A. fan and you buy a new M.I.A. record," Rusko says, "you want to hear something you've never heard

before. This record gives you that."

Work on the 12-track set took place mostly in Los Angeles, where M.I.A. settled in early 2009 with her fiancé, Ben Bronfman (son of Warner Music Group CEO Edgar Bronfman Jr.) and their young child Ikhyd. Her collaborators included many of the musicians M.I.A. has been partnering with for years, such as Diplo, Switch and Blaqstarr; Rusko, the latest addition to the crew, is signed to Diplo's label Mad Decent.

"We really don't have any kind of formula," Switch says. "All the records come around by watching something on YouTube and an idea comes, or by going out to the clubs or something. We basically just mess around till something makes us excited enough for her to jump on the mic. We'll have her run on the track for 10 or 15 minutes, then I'll come and edit the bits and bobs she likes together. Then we'll flip it, reverse it, turn it backward and build a song from there."

"Maya is very careful about who she works with," says Mark Williams, who signed M.I.A. to Interscope and worked in an A&R capacity on both "Kala" and "Y / \ / Y / \ ." (Williams is no longer with the label, but Interscope Geffen A&M Records chairman Jimmy Iovine asked him to assist M.I.A. on the new album.) "There's a comfort zone and a familiarity in the creative experience that she gets from working with Diplo and Switch. Even though there have been documented tensions at times"—Diplo, a former boyfriend, made several seemingly critical remarks about M.I.A. in the *New York Times Magazine*



Mama M.I.A. (clockwise from top): M.I.A., nine months pregnant, performs at the 2009 Grammy Awards; responding to Trufflegate on her N.E.E.T. Recordings website; with fiancé BEN BRONFMAN in May 2009.



piece—"all sides agree that it's productive. They know where she's at, but at the same time they push each other."

"Kala" contained one track produced by Timbaland, and given her cool-kid cachet and the mainstream exposure she earned performing alongside Jay-Z, Kanye West, Lil Wayne and T.I. at the 2009 Grammy Awards, it seems reasonable to assume that M.I.A. could've landed collaborations with any number of high-profile beatmakers for "Y / \ / Y / \ ." The very prospect elicits a sigh audible from Europe.

"I didn't want my work to be like a bar graph of, 'How many new producers can she afford?'" M.I.A. says. "That's not how I measured it." Retaining a connection to her first two albums was more important. "If you have all three, then it makes sense

GRAMMY PERFORMANCE: KEVIN WINTER/GETTY IMAGES; WITH BRONFMAN: SOUL BROTH/FILMMAGIC.COM

'SHE'S A CONTROVERSIAL ARTIST, AND SHE ALWAYS HAS BEEN. WHEN SHE DOES SOMETHING IT MAKES NOISE.'

—DYANA KASS, INTERSCOPE

litical rants. M.I.A. says she's not sure it's her responsibility as an artist to resolve those paradoxes. "That's what I was trying to work out: whether the future is something you level out or if you describe the extremes more."

As she was writing and recording, "it really seemed like my world was getting smaller and closing in around me at the same time that things were changing so fast. I couldn't keep up with it. It was the best year for me because my son was born and the worst year for me seeing so many Tamil people being killed. And then it was the best year for me because I found someone to settle down with, then the worst year because I couldn't leave [due to visa restrictions] and my mum couldn't come and see me. My album came out like that because that's how it was."

Interscope executive VP of marketing and publicity Dennis Dennehy says the label sees no problem working with that complicated message. "The biggest artists in music are never not provocative," he says. "It's who she is, and it's what makes her appealing. It's what draws you in."

"She's a controversial artist, and she always has been," senior director of marketing Dyana Kass adds. "That's nothing new. When she does something it makes noise." With regard to the New York Times fallout, "people are paying attention to her who might not have been already," Kass continues. "That is what it is."

Dennehy calls "/\ /\ Y /\\" a "classic case of artist development, where she's built an audience over time that's now ready for that record where an artist really captures a moment." XL Recordings chief Richard Russell, who oversees M.I.A.'s releases in the United Kingdom, agrees: "If you listen to her three albums, she's gotten better with every record."

Better or not, there's no doubting that the new set is poised to make a bigger impact out of the gate than "Kala" did. "The anticipation is through the roof," says M.I.A.'s publicist, Jennie Boddy, who's now managing her client's career as well. "Whether they agree or disagree with what she says, people are interested. It's an exciting moment."

According to Kass, Interscope's rollout "is about trying to figure out who that consumer is and where they live and breathe. We're really trying to drill down into what the picture of her audience is and make sure that everything we do feels authentic to her." Kass says all of M.I.A.'s original fans—"the tastemaker community, the world-music enthusiasts, the fashionistas"—have stuck with her, but that the success of "Paper Planes" "obviously opened her up to a much larger audience. So it's a matter of making sure we're covering that base while also making sure the new consumer is aware of the campaign."

The label made its first move in April at Coachella, where a blimp circled the sky above the festival's grounds announcing the upcoming release. "That seemed like a good place to start," Kass says, "with a nice cross-section of her audience." Then M.I.A. premiered on her website the video for "Born Free," an exceedingly violent nine-minute short film directed by Romain Gavras, the son of director Costa-Gavras. The video, banned from YouTube, "did exactly what it was meant to do: Get out there and get people talking," Kass says.

In yet another sign of the incongruity that defines "/\ /\ Y /\\", the video for "XXXO" was recently shot by Hype Williams, the rap-video auteur behind such high-gloss clips as Will Smith's "Gettin' Jiggy Wit It" and the Notorious B.I.G.'s "Mo Money Mo Problems." "When I was like, 'I want Hype to shoot the video,' everybody was like, 'No way—he's a nightmare!'" M.I.A. says. "But he was amazing to work with." She adds that "it was interesting to take someone like Hype and mash him up with my aesthetic, just because it's so far removed. Sometimes when you do that you get some interest-

ing shit, and I think the 'XXXO' video is going to be the perfect balance of both worlds."

A Jay-Z remix of "XXXO" is also nearing completion, an element Kass says the label plans to "go everywhere" with prior to the album's release date. (She expects the video to premiere on a yet-to-be-determined outlet toward the end of June.) Additionally, M.I.A. is scheduled to appear July 13 on "Late Show With David Letterman" and July 14 on "Late Night With Jimmy Fallon."

In the retail space, "/\ /\ Y /\\" will arrive in the 12-song standard edition as well as in a deluxe package with a lenticular cover and four extra tracks, including a Blaqstarr-produced slow jam called "Caps Lock" that Mark Williams says "shows off an entirely different side of Maya."

Although the placement of "Paper Planes" in a trailer for the Seth Rogen comedy "Pineapple Express" fueled much of that song's success, Boddy says licensing doesn't occupy a significant portion of Maya's focus. "She considers things depending on whether or not they fit within her moral-scape and her aesthetic," the manager says. " 'Paper Planes' was only in the trailer; it wasn't in the movie. She'd want to see the scene, to see if her song fit in context. If the other party is open to doing something that's not status quo, then she's open to it. But it has to be a discussion."

M.I.A. says touring will play a more prominent role in the "/\ /\ Y /\\" campaign than it has for previous albums. "This time around I'm slightly more prepared," she says. "It just seems more solid. Last time, because I had visa issues, I didn't prepare myself enough, because I was like, 'Oh, I'm never going to get it anyway.' And then suddenly it came around and I was like, 'Shit!' Making all my visuals and animating stuff without sleeping for days—I felt like I was at college trying to get my shit in and the deadline was tomorrow."

She'll debut her new live show at a pair of festivals presented by L.A.-based Hard Events: Hard LA on July 17 and Hard NYC on July 24. "I've been trying to book her for one of my shows since I started doing this," Hard chief Gary Richards says. "She's definitely at the center of what's cool in our universe." Both concerts will also feature performances by two acts signed to N.E.E.T.: young Baltimore MC Rye Rye and New York noise-pop duo Sleigh Bells.

M.I.A. is also scheduled to play England's Big Chill and Underage festivals this summer, while an extensive North American tour is tentatively set to launch in September. According to XL managing director Ben Beardsworth, "Conventional dates in the U.K. will be a big part of driving record sales in the latter part of the year."

M.I.A. has plans to expand N.E.E.T. as well, from a record label into what she describes as "a creative collective" complete with photographers and visual artists. Following Sleigh Bells' "Treats," which was released May 11 in a joint venture between M.I.A.'s label and Q Prime's Mom + Pop Music, N.E.E.T. will issue Rye Rye's debut, "Go! Pop! Bang!," later this year through Interscope. "M.I.A. was there with me every day from when I started recording my album to when I finished," Rye Rye says. "She was pregnant then, but each day she'd come to the studio to lay the direction and add sounds into songs."

If all of that seems like an overflowing workload, M.I.A. doesn't disagree. "It is difficult to juggle everything," she admits, her train approaching the Channel Tunnel. "But luckily we have the Internet, and I can stay connected and on top of it."

"She knows all of this is a massive undertaking, but this is who she's chosen to be," Boddy says. "It's just part of her makeup." The manager laughs. "Who's the hardest-working person in show business? James Brown? Well, Maya might be gunning for his title."



that they came from the same person. And I didn't want it to be like, 'Then she met blah-blah!'"

In any event, she adds, "the song that everybody liked off 'Kala' ['Paper Planes'] wasn't made by one of those producers. So I don't know why we're constantly second-guessing that, because it's unpredictable—especially with me. You have to be honest with your art and then hope for the best. I can have any producer on my album that's from that world, but it doesn't really mean anything. You're just going to get a diluted version of me."

"/\ /\ Y /\\" certainly doesn't deliver a diluted version of M.I.A.; if anything, it emphasizes the contradictions at the heart of who she is, with lush love songs jostling against scrappy po-



BACK TO SQUARE ONE.

That's where Macy Gray found herself when she began recording her new album, "The Sellout."

It was 2009, 10 years since the release of the soul singer's multiplatinum, Grammy Award-winning Epic Records debut, "On How Life Is." Both the album and its runaway lead single, "I Try," ascended to No. 1. But Gray's career stalled with her subsequent Epic projects, 2001's "The Id" and 2003's "The Trouble With Being Myself." "Big," her 2007 album on Will.i.am's Geffen-distributed imprint, failed to catch on as well.

So Gray came up with a new game plan. Maybe she'd do what everyone else was doing: simply hire the hottest producers and songwriters du jour. However, an eye-opening jolt of reality set in when no one returned her calls.

"Having left the label, I was in a situation where I had to start all over again," Gray says from her home in Los Angeles. "I was on my own again; back to being a new artist. After getting to a place in my career where I'd tried everything that was asked of me, it was very liberating."

Gray's newfound freedom—paying for her own studio time through a dirt-cheap deal with a studio owner in Tarzana, Calif., and handpicking a select group of musicians, co-writers and producers—energized her to re-establish herself in the marketplace, doing music her way. Her finished project, the tongue-in-cheek-titled "The Sellout," arrives June 22 on Concord Records and is being hailed as a return to form.

Lead single "Beauty in the World" is No. 2 for a second week on Billboard's Hot Dance Club Songs chart. With notable spins at such adult top 40 stations as KVLV McAllen, Texas, and KWEY Fresno, Calif., as well as Sirius XM channel the Pulse, the song debuts at No. 40 on the Adult Top 40 chart as it bubbles under the Adult Contemporary and Triple A tallies. The song's video, directed by Tom Petty's daughter Adria, is in rotation at VH1. It was also picked up as the end-title song for the recently released feature film "Killers" starring Katherine Heigl and Ashton Kutcher. "Kissed It," the next single from "The Sellout," serves as the theme music for cable network Bravo's new promotional campaign, "Summer by Bravo."

Beyond the early buzz and high-profile synch placements, however, a lingering question still hangs in the air: Can a quirky 42-year-old artist regain a foothold in today's youth-centric music world?

In Gray's case, it means playing up her strengths as a unique vocalist and compelling lyricist while bearing in mind some key realities of the contemporary music scene. Chief among them is the simple fact that pop radio has changed.

"Short of Gwen Stefani and Madonna, there aren't too many 40-year-old artists—men, women, black or white—getting played on pop radio," says Merck Mercuriadis, who co-manages Gray with fellow industry veteran Michele Anthony. "Most artists would like to be a Madonna or Elton John with 25- to 30-year runs at pop radio. But that's changed. The focus there is 18-21, so you have to be innovative. And you need great advocates who can communicate and strategize on your behalf."

The foundation for Gray's return was laid 16 months ago, when the singer's agent at Creative Artists Agency, Jenna Adler, asked former Elton John and Axl Rose manager Mercuriadis to meet Gray, who was previously managed by Violator Management CEO Chris Lighty. After listening to demos of songs the singer/songwriter had recorded, Mercuriadis contacted former Sony executive Anthony to join him as Gray's co-manager. The new association marked a reunion for the singer and Anthony: The latter was at Sony when ex-Epic president Polly Anthony signed Gray to her first deal.

The new management team's goal, Anthony says, was to reconnect with her core fan base and create new fans by focusing on her skills as a singer and songwriter.

"Despite her earlier success, she's still not given enough credit for the talented songwriter she is," Anthony says of the

former University of Southern California screenwriting student. "This album verifies that."

Mercuriadis adds, "She's one of the industry's most under-rated lyricists: 'I try to walk away and I stumble'—very few people can express love in those terms. Now she has come up with a record that shows this life evolution from her big success to coming out at the other end as a 40-year-old who still has something to say that's emotionally compelling and relatable."

With the help of Gray's publisher, Universal Music Publishing Group, Mercuriadis and Anthony put the first step of their strategy into motion: introducing a broad audience to Gray's new music through synch opportunities. The first placement occurred last December, before Gray had a label home for the album, when "CSI: Miami" used uptempo album track "Lately" in an episode.

"The blogosphere was going crazy," UMPG director of A&R and music for film Joe Maggini says. (He's also Gray's product manager.) "That was our first clue that people wanted to hear new Macy Gray music."

TRY AGAIN

More Than A Decade After She Took Music By Storm With Her Debut Album, Macy Gray Returns With New Management, A New Label And A New, DIY Attitude

BY GAIL MITCHELL

Since then—working in tandem with Concord music licensing executive John Baldi—several other high-profile synch placements have been secured. In addition to its use in the "Killers" film, uplifting single "Beauty in the World" was played during the season- and series-ending final episode of "Ugly Betty." Another ABC series, "Private Practice," used "Beauty" for its season finale. A major coup was securing "Kissed It," a sassy ode to good sex and the project's next single, as the theme for Bravo's 15-week "Summer by Bravo" promotional campaign. Premiering May 24 and running until Sept. 19, the promotion features the network's various stars (including Kathy Griffin and Rachael Zoe) and is also appearing in movie theaters.

"The uses we've seen aren't small background, end-of-show montages," Maggini says. "We can only pitch as good as the songs we have, and Macy has written a strong, life-affirming record."

Unlike last album "Big," Gray describes "The Sellout" as very raw. "There were things we were going to do but couldn't because I didn't have a label behind me at the time," Gray says. "But I like that it's not completely polished and tweaked."

"I don't regret 'Big,'" she continues. "I worked with great people like Will.i.am, whom I've known for years, and Justin Timberlake. But fans can always tell when an album is coming from the heart. They connect with it emotionally; it makes them

dance or go have sex. However, there were people working on 'Big' that I didn't know were working on it, and I had never worked like that. I know my music and myself better than anyone. If my name is on it, it should come from me."

Co-written and executive-produced by Gray, "The Sellout" was mixed by Grammy Award winner Manny Marroquin (Lady Gaga, Jay-Z, Kanye West). The singer worked with a host of young producers, including Kaz James & the Brothers Rise, Kannon "Caviar" Cross & Cory "Oz" Simon and Phillip White. Featuring guest collaborations with Bobby Brown, Velvet Revolver and Gray's own MoonSlice Records artist Romika, the album captures what made Gray a breakout star 10 years ago: a diverse mix of music that defies categorization, as does her distinctive rasp.

But Gray still had another hurdle to overcome, which she blogged about recently on the Huffington Post: musical age discrimination. "We went to some majors, and they all told me 'no,'" Gray recalls. "They said I was too old." At one point she considered putting out several EPs independently. Then she met with Concord executives, "and we just clicked."

Concord CEO Gene Rumsey cites the label's success with Ray Charles' "Genius Loves Company" album as he recalls the decision to work with Gray. Like Charles, she was a prime example of a talented artist who'd enjoyed major success but for whatever reason had grown disconnected from her fan base.

"Macy's new songs are beautiful and more mature now, without losing the hipness factor," Rumsey says. "However, we want artists who are in

business with themselves before they get in business with us, who know who they are and have management whose vision and relationships bring added value to the table."

Outside the United States, "The Sellout" will be released June 21 in the United Kingdom

by Island Records and internationally by Universal Music Group. Prior to Island, Gray's U.K. releases were handed by Sony. Launched at the beginning of May, the U.K. campaign is also focused on reconnecting Gray with "fans who bought the first album and have since tailed off," Island Records U.K. GM Jon Turner says. Gray will perform shows at London's 500-capacity Leicester Square Theatre beginning July 13 and make two major daytime TV appearances, including "GMTV" on ITV1.

"We're building a nicely phased-out campaign," Turner says. "It's not all front-loaded. Her U.K. fan base is larger than the 12,000 total sales of her last album here suggests."

While tour plans are still being discussed, Gray has been very visible domestically as well. She's helming "Diary of a Sellout," a YouTube video series countdown to the album's release. Concurrently, the singer has launched the Beauty Shot sweepstakes, a Twitter contest in which users are being asked to tweet photos of what "Beauty in the World" means to them. The winner will receive \$1,000 and the opportunity for his or her image to become the official cover of Gray's "Beauty in the World" remix e-single released on iTunes later this summer. Performances at South by Southwest and on "The Tonight Show With Jay Leno" are being followed by upcoming guest stints on "The View," "Good Morning America" and "Late Night With Jimmy Fallon."

Between the synch licensing, live performances and other routes, there are plenty of opportunities for Gray to engage core and new fans beyond exposure on pop radio, Mercuriadis says.

"If it happens, it's cream on the cake," he adds. "But that's not the way we're focusing our strategy. What we're doing means a lot of hard work on everyone's part; all staying on the same plan as we move from A to B, then C to D and so forth. With each of those increments comes more wins exponentially—and the chance to give Macy the success she so richly deserves."

Additional reporting by Richard Smirke in London.





Worst. Slipknot audition. Ever: **GERALD CASALE, BOB CASALE, JOSH FREESE, BOB MOTHERSBAUGH and MARK MOTHERSBAUGH** (from left)

HOW TO GET AHEAD WITH ADVERTISING

WHEN NEW WAVE PIONEERS DEVO DECIDED TO LAUNCH A COMEBACK, THEY HIRED RENOWNED AD AGENCY MOTHER TO REINTRODUCE THEIR BRAND TO THE MASSES

BY EVIE NAGY | PHOTOGRAPH BY JOSHUA DALSIMER

On May 18, Devo Inc. held a live streaming press conference to announce the results of its months-long Song Study, an online survey to rank the general public's preference of 16 tracks it previewed for them. "As COO of Devo Inc.," grey-suited executive Greg Scholl said, "it is an honor and a privilege to share this special moment with all of you."

A new camera angle revealed that "all of you" consisted of a photographer, an elderly woman in a tracksuit, a groping couple and a dude standing at the back with a beach cruiser. Scholl directed their attention to a monitor where "representatives from our musical division," Gerald Casale and Mark Mothersbaugh, would analyze "the data that would determine the 12 songs and song order of Devo's new commercial album." "The results," Mothersbaugh said, "are right here on the back of this stuffed wallaby."

While the presentation was an absurd parody of corporate communications stagecraft, the announced methods and results were real: The 12 songs that earned the most votes are now the confirmed track list of "Something for Everybody," the first studio album in 20 years for the art rock iconoclasts, due June 15 on Warner Bros.

The album's title is far more than a catchphrase—it's the core philosophy of the band's sardonic-yet-dead-serious campaign, developed with the advertising agency Mother, to reintroduce its sensibility and music to the masses. The Song Study was only one crowd-sourced element of the effort; other online surveys included a Color Study that ultimately changed Devo's iconic red "energy dome" hats to blue, simply because more people preferred it.

"Devo already did the alternative-world, hermetically sealed, alien, we-don't-care-about-anything weirdos, and we did that quite well," says Casale, who originally formed Devo with Mothersbaugh in 1974 in Akron, Ohio, as a visual and performance art collective. "But now, Devo is normal. Now we're the house band on the Titanic, and the Titanic is all of us."

Certainly, current cultural sensibilities are more attuned to the post-modern theater that Devo built around new wave hits like 1980's "Whip It," which peaked at No. 14 on the Billboard Hot 100, and its deliberately robotic 1977 cover of the Rolling Stones' "(I Can't Get No) Satisfaction." Devo recorded six albums with Warner Bros., including the platinum-certified "Freedom of Choice" in 1980, but the label dropped the band after the limited success of 1984's "Shout." It released two more albums on Enigma, 1988's "Total Devo" and 1990's "Smooth Noodle Maps," before two decades of on-again, off-again touring and collaboration that, due largely to Mothersbaugh's disenchantment with the record business, failed to yield any album-length work.

"Devo was always a collaboration, so when Mark wasn't interested in collaborating, then it was like only half of Devo," Casale says.

But Mothersbaugh came around once the music industry proved itself open to experimentation. "I kind of wish the meltdown of the record companies had happened when we did Devo the first time around," he says.

When they agreed to re-sign with Warner Bros. for this comeback, Casale and Mothersbaugh decided an ad agency should lead the marketing effort, while the label focused on radio. The approach has little precedent in the industry, where labels typically oversee creative elements and media placement of promotion.

"Big artists haven't done these types of initiatives before, promotionally speaking," says Josh Rabinowitz, senior VP/director of music at Grey Group, a previous Billboard contributor who frequently writes about music and advertising. "It is quite unique at this stage in the development—or should I say de-evolution—of the music industry, and a very smart thing to do." The most comparable recent example is a campaign that Bartle Bogle Hegarty spearheaded for Oasis' 2008 album "Dig Out Your Soul," where the band taught songs from the record to New York subway musicians.

"An ad agency's agenda is getting things in front of people that they might miss. They have to sell one car out of 50 that are coming out that season, and there's no room for failure," Mothersbaugh says. "Record companies have this whole other trajectory. They shoot all this stuff against the wall to see what sticks, and if they get one success out of a hundred bands, they high-five each other. But this is our only album, so we said, 'What can we do to stack the deck in our favor?'"

The band took pitches from several agencies, including Mother, whose clients include Target, Dell and the Virgin FreeFest, and Wieden+Kennedy, which is now using a concept that Devo turned down for the Diesel clothing brand. Of all the ideas, Casale says, "Mother's pitch was just superior in every way. They nailed it."

"The big idea behind this campaign is 'Test to learn,'" says Mother New York art director Bill Moulton, who oversees a virtual Mother Los Angeles operation that launched with the Devo effort. "The band has always had this philosophy of de-evolution, that society is regressing, and this prophecy has pretty much come true in their minds. So now that the world is de-evolved, let's just embrace it—let's enter the mainstream."

"Their brief to us was, 'How do we appeal to as many people as possible?,' and our instinct was, 'Let's just test everything, as you would any other product entering the marketplace, and

be unapologetic about it.”

In addition to the online surveys and in-house focus groups on everything from the songs to the album title and artwork, “Devo Inc.,” which consists of the band, Mother and Warner Bros., has adopted ultra-corporate aesthetics to push the message, “creatively and somewhat ironically,” as Casale says. COO Greg Scholl, a friend of the band who is actually president of local media platforms at NBC Universal, sends out regular e-mail and video “communiqués” in place of press releases; the logo in all related visuals is an image of two white, male, suit-jacketed arms shaking hands. Certain presentations, such as Devo’s focus group panel at the South by Southwest Interactive conference in March, are led by “Jacob,” Devo Inc.’s Swedish, mustachioed, mildly disheveled “focus group facilitator and research analyst.” Jacob is played by Mother New York art director Gabriel Blido, who is in fact an expert on product testing. “He’s not necessarily a character, and he’s not necessarily real,” Moulton says.

“It’s kind of the opposite of a reality show,” says Paul Malmström, executive creative director/partner at Mother New York. “A reality show looks real, but you know it’s scripted. This looks fake, but everything is real. We’re doing everything we say we’re doing. That’s what’s fun about it. Do they really believe this, or are they just fucking with us? It’s a game, really.” What instantly sold Casale and Mothersbaugh on the agency was the fact that Mother so readily appreciated this interplay. “Devo at our best is people going, ‘Is that real or not?’” Mothersbaugh says. “It’s a little bit Andy Kaufman.”

The approach naturally forced Warner to adjust its mind frame regarding the practical elements of an album release. According to Warner Bros. senior VP of new media Jeremy Welt, early conversations were less about an album and more “about Devo and what they believed in, how they wanted to make a statement and come back.” Such questions as when the first song would come out were unanswerable, because “the focus group wasn’t done yet,” Welt says. “Fresh” became the de facto first single after Devo played it at the Vancouver Olympics in February, but could only be confirmed for release after the Song Study wrapped last month. “Other partners would say, ‘Movie companies need the CD six months in advance,’ and we’re like, ‘We don’t know what’s on it yet!’” Welt says. “We don’t even know what color Devo’s going to use for their hats.”

What ultimately eased Warner’s mind were the results. Welt says the first survey, the Color Study, attracted 100,000 votes, spreading online because respondents could share their results on Facebook and Twitter. “It worked on two levels,” Welt says. “One, we were actually getting all this real information about what people wanted. Two, it sent a signal like, ‘Whoa, Devo wants everyone’s opinion about everything!’ It started to create a buzz that we could see on blogs and in the site stats.”

Welt says that Devo’s tour last year also helped, since it proved that “these guys could still play. It sounded as fresh and energetic as ever. It sounded contemporary again.”

All the tracks on “Something for Everybody” were written within the past two years, and they carry Devo’s unmistakable hybrid of synth-and-guitar jolts, hyper-catchy riffs and winking commentary. The major updates are in the production, which, fitting the theme, Casale and Mothersbaugh opened up to real collaboration for the first time.

“When we used to do records all those years ago, we were very protective and always fearing nobody understood what we were trying to do,” Mothersbaugh says. “Now we realize, people do have a better idea of what we were talking about—they have references now. And there’s a lot Devo stands to benefit from the added brainpower of people who are better sound mixers than us.” Primarily produced by Greg Kurstin (the Bird & the Bee), the album also includes contributions from John Hill and Santi “Santigold” White, John King of the Dust Brothers and the Teddybears. The band still includes Casale and Mothersbaugh’s brothers, both named Bob, and has added drummer Josh Freese (Nine Inch Nails, Weezer).

Casale says that the Song Study results and the band’s preferences among the 16 candidate songs overlapped “about 88%.” The biggest disappointment, he says, is that the one ballad, “No Place Like Home,” didn’t make the cut. “It was kind of sad,” he says. “I thought if anything, Devo, being ‘ma-



Are we not fans?
Devo's MARK
MOTHERSBAUGH
in 1982.

THE EVOLUTION OF DE-EVOLUTION

1973: Performs as Sextet Devo at the Kent State Performing Arts Festival. The lineup of Gerald Casale, Mark Mothersbaugh, Bob Casale, Bob Lewis, Fred Weber and Rod Reisman only performed once.

1978: Warner Bros. releases Devo's Brian Eno-produced debut, “Q: Are We Not Men? A: We Are Devo!”; peaks at

No. 78 on the Billboard 200.

1980: Commercial breakthrough “Freedom of Choice” includes Devo's highest-charting single, “Whip It,” which hit No. 14 on the Billboard Hot 100 and No. 8 on Hot Dance Club Songs.

1981: “New Traditionalists” is packaged with 7-inch single featuring cover of Allen Toussaint's “Working in the Coal Mine.” The song becomes a hit when it appears on the soundtrack to animated film “Heavy Metal.”

1984: “Shout,” Devo's last (until now) album with Warner Bros., is released.

1990: “Smooth Noodle Maps” becomes last Devo album for 19 years.

1996: Band performs at Lollapalooza.

2007: Devo releases first new single in 17 years, “Watch Us Work It,” which is featured in a commercial for Dell.

2009: Devo performs “Q: Are We Not Men? A: We Are Devo!” in its entirety at All Tomorrow's Parties Festival.

2010: Devo set to release “Something for Everybody,” first album since 1990.

—EN

ture’ now, would be allowed to take off the tongue-in-cheek pose and do a really sad power ballad.”

Despite the grass-roots success of the Internet campaign, Devo, as a fringe band with a long commercial absence, faces long odds in turning curiosity into sales. It will still employ such old-school promotion as a summer tour that includes a stop at Lollapalooza in August, and as pre-MTV pioneers of music video, is working on clips for “Fresh” and “What We Do.” “Fresh” has also been added to alternative radio, including KROQ Los Angeles, KVG Las Vegas and WWCD Columbus, Ohio.

The final push surrounding the release is a more traditional poster campaign with the slogan “This Is Something for Everybody,” which features diverse types of people interacting with blue energy domes of sizes ranging from 1 inch to 3 yards in diameter. “They’ll be eating it, licking it, climbing on it,” Malmström says. The centerpiece is a single billboard, erected in May in Waco, Texas.

“We can easily appeal to people in L.A. and New York, but the challenge is appealing to people in middle America,” Moulton says. “I went to Waco and got feedback from the community,” which he calls “mixed.” In all the visuals, the domes are constructed from a mint-scented gelatin—a consistency determined, naturally, by an extensive Touch Study that tested participants’ responses to various textures.

As for whether hiring an ad agency could catch on for other artists, Warner Bros. senior VP of strategic initiatives David Marcus says it’s viable in “the right situation—where the label is building a brand and has the opportunity to participate in all the commercial revenue streams from that brand. It’s probably not ideal for simply selling records. Devo was not an album marketing plan; it was a plan to reintroduce the Devo brand to the public and make the brand current and not nostalgic.”

The financial feasibility is also dependent on the right partnership. While neither Warner nor Mother will disclose the cost of the agency portion of the campaign, Malmström says that



Everything's bigger: A billboard for the new Devo album in Waco, Texas.

Mother’s involvement with Devo “started because of the opportunity we saw to do groundbreaking work” and that the agency-produced creative “was made with drastically less budget than a typical advertising client would spend.”

Rabinowitz guesses that “this isn’t a business transaction for big revenue but one of excellent marquee value for the agency, maybe even a labor of love. There’s a huge ‘barterability’ potential involved when Devo is your client. Uber-creative currency is likely in full effect—which at times is much more valuable than dollars.”

Casale and Mothersbaugh believe that the campaign’s success will be determined less by album sales than by opportunities to extend the Devo message to other venues, which could include films, stage productions and TV. “Even with Warner, part of them signing us is to become partners in other ventures,” Mothersbaugh says. (Casale also notes that one factor in Warner’s interest is its ownership of Devo’s back catalog.) “I wish they’d said that to me 35 years ago.”

“We always wanted to have a cable program,” Casale says, “like ‘The Church of De-Evolution.’ Kind of in line with ‘The Onion’ and Stephen Colbert.” (In fact, the new album will stream exclusively for one week on ColbertNation.com.) Devo has been documenting every step of the process on film to create a reality show pilot, and talks are under way with networks. If nothing else, the show will at least exist online.

“There are so many areas I’ve gotten to work in where I didn’t get to put the Devo slant on it,” says Mothersbaugh, who frequently composes music for film and TV and has even consulted on theme parks. “The potential of Devo is so much bigger than what we were allowed to do. I hope I live to do work in mediums that haven’t even been invented yet.”

Devo and Mother Los Angeles will be keynote speakers at Billboard’s Music & Advertising Conference, to be held June 15-16 in New York. For more details and to register, go to musicandadvertising.com.

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JACOB, Research Consultant, Mother LA
MARK MOTHERSBAUGH, Devo
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GENERATIONS OF SONG

THE SONGWRITERS HALL OF FAME INDUCTS LEGENDS, LOOKS TO FUTURE
BY ED CHRISTMAN

The Songwriters Hall of Fame, which will hold its 41st annual induction ceremony June 17 in New York, is building momentum. Its board of trustees is well on the way to establishing a physical museum beyond its online collection, which features more than 10,000 pages of content on songwriters, at songwritershalloffame.org.

"Our plans for a museum are moving along," says SHOF chairman Hal David, the legendary songwriter who wrote so many classic tunes with Burt Bacharach. "We are a growing organization, and our dinner really turns out the industry."

One thing that helps the SHOF keep moving forward, according to president Linda Moran, "is planting a lot of seeds that will grow and get cultivated this year and then the next."

For example, last year, the SHOF arranged to have inductees and honorees interviewed on Sirius Satellite Radio. This year, Sirius will air a pop-up channel for 48 hours surrounding the June 17 dinner, which will feature programming to complement the event. "This established a partnership and relationship with Sirius," which is a big supporter of the SHOF, she says.

Also, the show keeps "getting more people who want to do

TV deals or put together a CD" related to it, Moran says. "A lot of work needs to be done" before that can happen.

In addition to the honorees and inductees noted here, at press time, the SHOF announced that Hal Leonard Corp. chairman/CEO Keith Mardak will receive the Abe Olman Publisher Award. Presenters and performers will include Kim Carnes, Judy Collins, Bruce Hornsby, Billy Joel, Diana Krall, k.d. lang, John Mayer, Brian Stokes Mitchell, Antonio "L.A." Reid, Raphael Saadiq, Paul Shaffer, Dionne Warwick, Elizabeth Withers and Nikki Yanofsky.

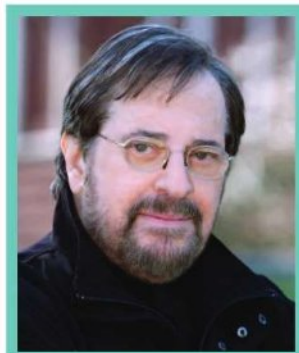
The SHOF has also seen attendance pick up at related events like workshops, showcases and open-mic nights. "With all of our activities, it's amazing how much gets accomplished by our staff and our board," David says. "We have a small but great staff."

continued on >>p.26

HERE'S A LOOK AT THIS YEAR'S HONOREES

HOWIE RICHMOND HITMAKER AWARD: PHIL RAMONE

Phil Ramone, who will receive the award named after one of the SHOF's founders, is a noted producer who has worked

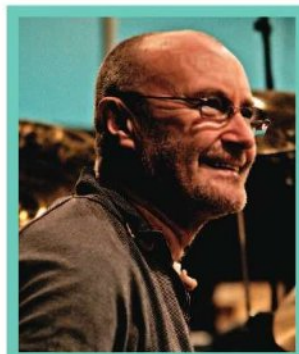


with countless stars including Bono, Frank Sinatra, Ray Charles, Natalie Cole, Bob Dylan, Aretha Franklin, Paul McCartney, Etta James, Quincy Jones, B.B. King, Stevie Wonder, Madonna, Sting, Bruce Springsteen and James Taylor. Along the way, he has won 14 Grammy Awards and an Emmy. After gradu-

ating from Juilliard, he established an independent recording studio, A&R Recording, where he quickly gained a reputation as a skillful sound engineer and innovative music producer. He was involved in many of the industry's technological developments, including producing one of the earliest albums released on CD, Billy Joel's "52nd Street." Ramone also introduced 4-track recorders, optical surround sound and digital recording techniques. The Howie Richmond Award is presented each year to individuals who have been responsible for a substantial number of hit songs during an extended period of time.

JOHNNY MERCER AWARD: PHIL COLLINS

The Johnny Mercer Award is bestowed upon a previously inducted songwriter who has a history of outstanding work.



While Phil Collins started out behind the drum set of Genesis in 1970, he first appeared in the limelight in the mid-'70s, when he took over as lead vocalist for the progressive rock act after then-frontman Peter Gabriel left. He received even more recognition as a top-selling solo artist in the mid-'80s. Collins

hit the peak of the charts with Genesis in 1986 with "Invisible Touch," which remains the band's only Billboard Hot 100 No. 1 single. Collins also achieved two No. 1 albums and seven No. 1 hits as a solo artist between 1984 and 1989, including his most successful song, "Another Day in Paradise," which earned him the 1991 Grammy Award for record of the year and the No. 86 spot on the Billboard Hot 100 All-Time Top Songs list. Between his solo efforts and his work with Genesis, Collins has scored 21 top 40 hits on the Billboard Hot 100, and with Genesis has 17 more.

HAL DAVID STARLIGHT AWARD: TAYLOR SWIFT

At just 20 years old, country sensation Taylor Swift is known just as much for her songwriting ability as for her vocals. At

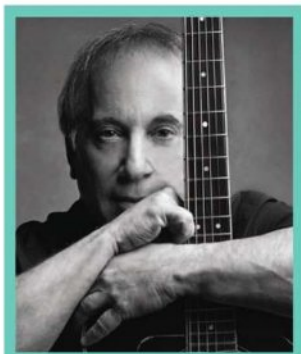


14, she became the youngest staff songwriter ever hired by the Sony/ATV Tree publishing house. In 2007, Swift was awarded the songwriter/artist of the year honor by the Nashville Songwriters Assn. International, making her the youngest artist to win the award. She was named Billboard's top country artist

and hot country songwriter of 2008, and at the 2009 Grammy Awards, Swift nabbed the album and country album of the year trophies for her sophomore set, "Fearless," for which she wrote every song. Most recently, her tune "Love Story" won song of the year at the 58th annual BMI Pop Music Awards. At the SHOF inductees' dinner, Swift will receive the Hal David Starlight Award. Named in honor of the SHOF chairman, the award recognizes gifted songwriters who are at the apex of their careers and making a significant impact on the music industry with original songs.

TOWERING SONG AWARD: 'BRIDGE OVER TROUBLED WATER'

Paul Simon wrote "Bridge Over Troubled Water" in 1969 and recorded it with Art Garfunkel for their 1970 album of the



same name, which would be the duo's last together. The song reached No. 1 on the Billboard 100 in 1970, where it stayed for six weeks; it topped the AC chart as well. "Bridge Over Troubled Water" experienced a chart revival the following year when a gospel-inspired version recorded by Aretha

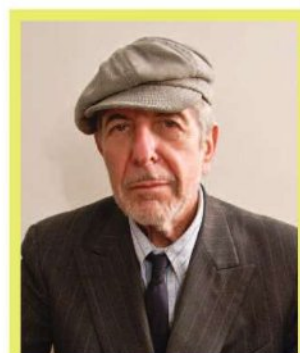
Franklin brought it to the No. 1 R&B spot and No. 6 on the Hot 100, earning Franklin a Grammy for best female R&B vocal performance at the 1972 awards. The song has been recorded more than 300 times during its 40-year history, with well-known versions popularized by Elvis, Johnny Cash, Clay Aiken, Josh Groban, Andrea Bocelli, David Foster and Mary J. Blige. The Towering Song Award is presented each year to the creators of an individual song that has uniquely influenced pop culture.

THE INDUCTEES

TOM ADAIR & MATT DENNIS: This pair started collaborating when both were songwriters for the Dick Haymes radio programs in the late '40s. Dennis was a singer/pianist/bandleader/arranger, while Adair started

out writing lyrics before bringing his music writing capability into his career later on. Before his stint at the Haymes radio show, Dennis (who died in 2002) wrote songs for the Tommy Dorsey Band, including "Everything Happens to Me" and "Let's Get Away From It," both sung by Frank Sinatra. After his time with the Haymes program, Adair (who died in 1988) and his wife, Frances Jeffords, wrote songs and teleplays for "The Mickey Mouse Club," "Zorro," Disneyland and several Disney film features. His later career concentrated on scripts, co-writing for TV comedies that included "My Three Sons," "I Dream of Jeannie," "Gomer Pyle," "The Munsters" and "F Troop," according to a biography on a fan website for "The Original Mickey Mouse Club Show."

LEONARD COHEN: Recipient of the Grammy Lifetime Achievement Award earlier this year and inductee into the Canadian Music and Canadian Songwriters Hall of Fame,



Canadian singer/songwriter, poet and novelist Leonard Cohen has earned massive praise during his five-decade career for his lyrical profundity and the breadth of his diverse catalog. Publishing his first book of poetry in 1956 and his first novel seven years later, Cohen became recognized as a musician with

the release of his 1967 debut album, "Songs of Leonard Cohen." He is perhaps best-known for his 1984 song "Hallelujah," released on his seventh studio album, "Various Positions." Though the song achieved modest initial success it has since been revived through numerous covers by well-known artists, the most famous perhaps being a version recorded in 1994 by the late Jeff Buckley. "Hallelujah" has become one of the most popular songs in Cohen's catalog, recorded by more than 200 artists in a dozen languages.

JACKIE DeSHANNON: While Jackie DeShannon has been a solo artist since the late '50s who scored the hit singles "What the World Needs Now Is Love" and "Put a Little Love



in Your Heart" in the '60s and even opened for the Beatles on their first U.S. tour, she's just as well-known as a top songwriter. Among the hit songs she either penned or co-wrote are the Searchers' "When You Walk in the Room," Kim Carnes' "Bette Davis Eyes," Brenda Lee's "Dum Dum," the Fleet-

woods' "(He's) The Great Imposter" and Marianne Faithfull's "Come and Stay With Me." Between her songwriting and her own prolific recordings from the late '50s through the '70s, she was practically an early rock'n'roll renaissance gal, making her mark in rockabilly, the girl-group sound, folk and folk-rock, and the British Invasion, and was one of the first singer/songwriters to chart during the rock'n'roll era. **continued on >>p.28**

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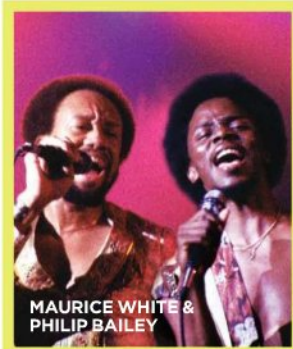
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from >>p.26

EARTH, WIND & FIRE: The members of Rock and Roll Hall of Fame inductee Earth, Wind & Fire—Maurice White, Philip Bailey, Verdine White, Larry Dunn and Al McKay—have

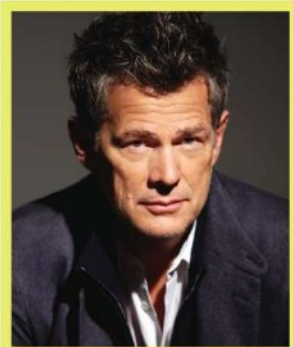


MAURICE WHITE & PHILIP BAILEY

won seven Grammys since the release of their first album in 1971, almost 40 years ago. With seven singles reaching the top 10 of the Billboard Hot 100, the group is probably best-known for its 1978 hit "September," which peaked at No. 8, and "Sing a Song," which topped out at No. 5. The band wasn't afraid to break down genre boundaries, in-

corporating R&B, disco, funk, soul and rock elements into its music. The result of its musical explorations was five multi-platinum albums, according to the RIAA. Earth, Wind & Fire's most recent studio album, 2005's "Illumination," included collaborations with Will.i.am, Kelly Rowland and Kenny G.

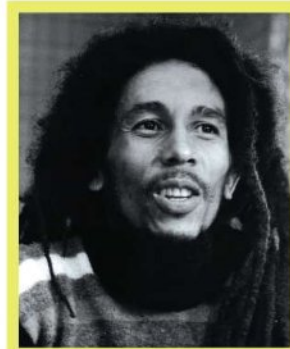
DAVID FOSTER: Having played a major role in the careers of such superstars as Celine Dion, Michael Bublé and Josh Groban, producer/composer/songwriter David Foster got his start as keyboardist for the pop group Skylark in the early '70s. He has scored numerous songwriting hits throughout his career, including the Billboard Hot 100 No. 1 "St. Elmo's Fire (Man in Motion)," co-written with John Parr, and the Academy Award-



JOHNNY MANDEL: Johnny Mandel's most-recognized work may be "Suicide Is Painless," the theme from the movie "M*A*S*H" and the subsequent TV series. But he has been composing and arranging since the '50s with big band greats like Count Basie, Jimmy Dorsey and Artie Dorsey. A student of Juilliard, Mandel also worked with the likes of Frank Sinatra, Peggy Lee and Anita O'Day as well as branching out into film music, where he was the composer for more than 25 movies, according to FilmReference.com. The song "The Shadow of Your Smile," co-written with Paul Francis Webster, won the Academy Award for best song (from "The Sandpiper") and the song of the year Grammy in 1965. He has also won the Grammy for best instrumental arrangement accompanying vocal(s) three times, starting in 1981 with Quincy Jones' "Velas." More recently, Mandel arranged Tony Bennett's "The Art of Romance" and Barbra Streisand's "Love Is the Answer."

nominated "I Have Nothing," co-written with his then-wife Linda Thompson and sung by Whitney Houston in "The Bodyguard." Foster also penned "The Power of the Dream," the official theme song for the 1996 Summer Olympics in Atlanta. He recently worked on the international debut album of up-and-coming artist Charice.

BOB MARLEY: In addition to being the world's first reggae superstar, the late Bob Marley is one of the greatest songwriters of all time. In the late '60s and early '70s, he garnered industry



attention by having his songs turned into hits when others covered them, including "Stir It Up" (recorded by Johnny Nash) and "I Shot the Sheriff" (a hit for Eric Clapton). Several versions of Marley & the Wailers' diamond-certified posthumous collection "Legend: The Best of Bob Marley," originally released in 1984, have remained a fixture on Billboard's

Top Pop Catalog chart, and the BBC chose one of Marley's seminal tunes, "One Love," as its song of the century. In 2005, his song "No Woman, No Cry" was added to the Recording Academy's Grammy Hall of Fame; it was followed this year by the induction of his album "Catch a Fire."

LAURA NYRO: The songs of influential singer/songwriter Laura Nyro, who died in 1997, have been covered hundreds of times, yielding a number of major hits, including the Fifth Dimension's version of "Wedding Bell Blues"; Blood, Sweat & Tears' take on "And When I Die"; and Three Dog Night's rendition of "Eli's Comin'." An interesting array of acts covered her songs, from Frank Sinatra and **continued on >>p.30**

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from >>p.28

Chet Atkins to Barbra Streisand and Swing Out Sister. As a composer, she incorporated elements of folk, soul, gospel, show



tunes and the girl-group sound. In many ways, she bridged the gap from girl groups to eccentric singer/songwriters. Her recordings often featured off-kilter arrangements with phenomenal vocals, long before Kate Bush tread that musical path. Also, well before "cover song" albums like David Bowie's "Pin-Ups" and John Lennon's "Shaved Fish" became fashion-

able, Nyro put out "Gonna Take a Miracle," an album of covers on which she was backed by LaBelle, with production by Gamble & Huff.

SUNNY SKYLAR: Before he died in 2009 at the age of 95, Sunny Skylar wrote 300-plus songs in his day, including "Don't Wait Too Long," recorded by Frank Sinatra, and "(It's Gotta Be This or That)," recorded by Ella Fitzgerald. But he was probably most well-known for adding his own English lyrics or doing translations for songs written in other languages, including "Besame Mucho," "Love Me With All Your Heart," "You're Breaking My Heart" and "Amor Amor Amor." Skylar, who also wrote prolifically for films and TV, began his career as a singer appearing with big bands fronted by such bandleaders as Ben

Bernie, Paul Whiteman, Abe Lyman and Vincent Lopez. He also appeared in nightclubs and played the Las Vegas Strip.

JESSE STONE: Jesse Stone played music for nearly 30 years before he helped invent rock'n'roll. Stone recorded "Starvation Blues" for Okah Records in 1927 and played jazz, swing and with big bands, before turning to R&B and the blues. A renowned piano player, he was a songwriter/arranger for Jimmy Dorsey and Chick Webb, among others, writing "Idaho," "Cole Slaw" and "Smack Dab in the Middle." In 1949, he went to Atlantic Records as an arranger and writer. Among the classics he wrote—some under the pseudonym Charles



Calhoun—are "Shake, Rattle and Roll," "Money Honey," "Don't Let Go," "Flip, Flop and Fly" and "Your Cash Ain't Nothin' but Trash." Stone also rehearsed Atlantic's early vocal groups. Stone, who died in 1999 at age 98, "did more to develop the basic rock'n'roll sound than anybody else, although you hear a lot about Bill Haley and Elvis Presley," Atlantic co-founder Ahmet Ertegun once said.

Additional reporting by Melanie Bertoldi, Erin Clendaniel, Connor McKnight and Ilya Skripnikov.

ABE OLMAN SCHOLARSHIPS BESTOWED ON RISING SONGWRITERS

Four aspiring songwriters and one quartet are the recipients of the annual Abe Olman Scholarship, named for the late writer/publisher who co-founded the Songwriters Hall of Fame.

With funding from Olman's family, the scholarships are presented to five young songwriters, with one chosen each year by ASCAP, BMI, SESAC, the Songwriters Guild of America and the SHOF. This year's recipients are Gabriella Caspi (SHOF); Comic Book Heroes, the quartet formed by Ned Goldman, Steve Kosciusko, Collin MacGregor and Steve Kowalski (SESAC); Rebecca Jordan (ASCAP); Keli Price (BMI); and Chris Tedesco (SGA).

In addition, the Holly Prize—a new scholarship endowed by Songmasters, a coalition of entertainment and marketing executives formed as a tribute to SHOF inductee Buddy Holly—has been presented to singer/songwriter Laura Warshauer.

Also, at a June 8 showcase at the Bitter End in New York, the SHOF released volume eight of its compilation series "Best of the Songwriters Hall of Fame New Writers Showcase." The album includes a song by each of the Abe Olman Scholarship winners, as well as by SHOF members who were chosen from showcases from the previous year.

The other writers and artists featured on this year's compilation are Sarah Solovay, Nick Howard, Robbie Gill, Julius C, Abby Bernstein, Israel Gripka, Falu, the duo of Annie Calder and John Munnely, Amy Lennard and the duo SellersWray, comprising Paul Wray and Craig Sellers.

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★★★★★

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"The best live show I've ever seen... young women and men... they are great!"
★★★★★

The Times
"He performed for 2 hours with such energy and 'wonderland' charm!"
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11 MAY FREDERICTON PLAYHOUSE
12 MAY HALIFAX REBECCA COHN AUDITORIUM
13 MAY HALIFAX REBECCA COHN AUDITORIUM
15 MAY HALIFAX REBECCA COHN AUDITORIUM
16 MAY HALIFAX REBECCA COHN AUDITORIUM
17 MAY HALIFAX REBECCA COHN AUDITORIUM
18 MAY CHARLOTTETOWN CONFEDERATION CENTRE
20 MAY GLACE BAY SAVOY THEATRE
21 MAY GLACE BAY SAVOY THEATRE
23 MAY MONCTON CAPITOL THEATRE
25 MAY ST. JOHN'S HOLY HEART THEATRE
26 MAY ST. JOHN'S HOLY HEART THEATRE
27 MAY ST. JOHN'S HOLY HEART THEATRE
30 MAY AGUENAY AUDITORIUM DUFOUR
31 MAY AGUENAY AUDITORIUM DUFOUR
02 JUN KITCHENER CENTRE IN THE SQUARE
03 JUN HAMILTON HAMILTON PLACE THEATRE
04 JUN HAMILTON HAMILTON PLACE THEATRE
06 JUN TORONTO SONY CENTRE FOR THE PERFORMING ARTS
07 JUN TORONTO SONY CENTRE FOR THE PERFORMING ARTS
08 JUN TORONTO SONY CENTRE FOR THE PERFORMING ARTS
09 JUN TORONTO SONY CENTRE FOR THE PERFORMING ARTS
13 JUN DUBLIN IMMA/ROYAL HOSPITAL KILMAINHAM
14 JUN DUBLIN IMMA/ROYAL HOSPITAL KILMAINHAM
15 JUN DUBLIN IMMA/ROYAL HOSPITAL KILMAINHAM
17 JUN MANCHESTER OPERA HOUSE
18 JUN MANCHESTER OPERA HOUSE
19 JUN MANCHESTER OPERA HOUSE
20 JUN MANCHESTER OPERA HOUSE
23 JUN MONTREAL JAZZ FESTIVAL / PLACE DES ARTS
24 JUN MONTREAL JAZZ FESTIVAL / PLACE DES ARTS
25 JUN MONTREAL JAZZ FESTIVAL / PLACE DES ARTS
28 JUN GLASTONBURY FESTIVAL
01 JUL OSLO BISLETT STADIUM
03 JUL HELSINKI HARTWALL ARENA
05 JUL COPENHAGEN ROSENBERG CASTLE
06 JUL ARHUS RAADHUS PARKEN
08 JUL MONTREUX JAZZ FESTIVAL
09 JUL LYON FESTIVAL DE FOURVIERES
10 JUL BRUGES MINNEWATER PARK/CACTUS
12 JUL AMSTERDAM WESTERPARK
16 JUL EDINBURGH CASTLE
17 JUL LONDON THE O2 ARENA
19 JUL LISBON PASSEIO MARITIMO
20 JUL BENICASSIM FIB HEINEKEN FESTIVAL
22 JUL NICE JAZZ FESTIVAL
25 JUL LORRACH STIMMEN DER WELT
27 JUL LUCCA SUMMER FESTIVAL
28 JUL ROME AUDITORIUM PARCO DELLA MUSICA
30 JUL ATHENS TERRA VIBE
03 AUG LEDBURY BIG CHILL FESTIVAL
THE FALL 2008 TOUR
21 SEP BUCHAREST ARCUL DE TRIUMF
24 SEP VIENNA KONZERTHAUS
25 SEP VIENNA KONZERTHAUS
27 SEP PRAG HC SPARTA
29 SEP WROCLAW HALA LUDOWA
01 OCT WARSAW TORWAR
04 OCT BERLIN O2 WORLD
06 OCT MUNICH OLYMPIAHALLE

10 OCT HELSINKI HARTWALL ARENA
12 OCT GOTHENBURG SCANDINAVIUM
15 OCT STOCKHOLM GLOBEN
17 OCT COPENHAGEN FORUM
19 OCT BRUSSELS FOREST NATIONAL
20 OCT BRUSSELS FOREST NATIONAL
23 OCT MILAN TEATRO DEGLI ARCIAMBOLDI
25 OCT ZURICH HALLENSTADION
27 OCT GENEVA ARENA GENEVA
29 OCT FRANKFURT THEATRE
31 OCT HAMBURG COLOR LINE ARENA
02 NOV OBERHAUSEN KNIG-PILSENER-ARENA
03 NOV ROTTERDAM AHAY
05 NOV GLASGOW CLYDE AUDITORIUM
06 NOV GLASGOW CLYDE AUDITORIUM
08 NOV CARDIFF ARENA
11 NOV BOURNEMOUTH BIC
13 NOV LONDON O2 ARENA
14 NOV LONDON O2 ARENA
17 NOV LONDON ROYAL ALBERT HALL
18 NOV LONDON ROYAL ALBERT HALL
22 NOV BIRMINGHAM NEC
24 NOV PARIS OLYMPIA
25 NOV PARIS OLYMPIA
26 NOV PARIS OLYMPIA
28 NOV BRIGHTON CENTRE
30 NOV MANCHESTER MENA ARENA
THE PACIFIC TOUR 2009
20 JAN WELLINGTON TSB BANK ARENA
22 JAN AUCKLAND VECTOR ARENA
24 JAN YARRA VALLEY ROCHFORDS WINES
26 JAN ADELAIDE LEONFIELD WINERY
28 JAN SYDNEY ENTERTAINMENT CENTRE
29 JAN SYDNEY ENTERTAINMENT CENTRE
31 JAN HUNTER VALLEY BIMBADGEN ESTATE
01 FEB BOWRAL CENTENNIAL VINEYARDS
03 FEB BRISBANE BRISBANE ENTERTAINMENT CENTRE
05 FEB MELBOURNE ROD LAVER ARENA
07 FEB SWAN VALLEY SANDALFORD WINES
10 FEB MELBOURNE ROD LAVER ARENA
THE NORTH AMERICAN TOUR 2009
19 FEB NEW YORK THE BEACON
01 APR AUSTIN THE LONG CENTER
02 APR AUSTIN THE LONG CENTER
03 APR GRAND PRAIRIE NOKIA THEATRE
05 APR PHOENIX DODGE THEATRE
07 APR SAN DIEGO COPLEY SYMPHONY HALL
10 APR LOS ANGELES NOKIA THEATRE LA LIVE
11 APR LOS ANGELES NOKIA THEATRE LA LIVE
13 APR OAKLAND PARAMOUNT THEATRE
14 APR OAKLAND PARAMOUNT THEATRE
15 APR OAKLAND PARAMOUNT THEATRE
17 APR VANCOUVER GENERAL MOTORS PLACE
19 APR VICTORIA SAVE-ON-FOODS MEMORIAL CENTRE
21 APR SEATTLE WAMU THEATRE
23 APR EDMONTON REXALL PLACE
25 APR CALGARY JACK SINGER HALL
26 APR SASKATOON CREDIT UNION CENTRE
28 APR WINNIPEG MTS CENTRE
30 APR MINNEAPOLIS ORPHEUM THEATRE

05 MAY CHICAGO CHICAGO THEATRE
06 MAY CHICAGO CHICAGO THEATRE
09 MAY DETROIT FOX THEATRE-DETROIT
11 MAY COLUMBIA MERRIWEATHER POST PAVILION
12 MAY PHILADELPHIA ACADEMY OF MUSIC
14 MAY WATERBURY PALACE THEATRE
16 MAY NEW YORK RADIO CITY MUSIC HALL
17 MAY NEW YORK RADIO CITY MUSIC HALL
19 MAY HAMILTON COPPS COLISEUM
21 MAY QUEBEC CITY PAVILLON DE LA JEUNESSE
22 MAY KINGSTON K-ROCK CENTRE ARENA
24 MAY LONDON JOHN LABATT CENTRE
25 MAY OTTAWA NATIONAL ARTS CENTRE SOUTHAM HALL
26 MAY OTTAWA NATIONAL ARTS CENTRE SOUTHAM HALL
29 MAY BOSTON WANG THEATRE
30 MAY BOSTON WANG THEATRE
04 JUN DENVER RED ROCKS AMPHITHEATRE
THE SUMMER 2009 TOUR IN EUROPE
01 JUL KOENIG/COLOGNE LANXESS ARENA
02 JUL BERLIN O2
04 JUL ANTWERP SPORT PALAIS
06 JUL NANTES ZENITH
07 JUL PARIS BERCY
09 JUL TOULOUSE ZENITH
11 JUL WEYBRIDGE MERCEDES BENZ WORLD
14 JUL LIVERPOOL ARENA
16 JUL LANGESUND LANGESUND FESTIVAL
17 JUL MOLDE JAZZ FESTIVAL
19 JUL DUBLIN O2
20 JUL DUBLIN O2
22 JUL DUBLIN O2
23 JUL DUBLIN O2
26 JUL BELFAST ODYSSEY
30 JUL LISBOA ATLANTICO ARENA
31 JUL LEON LEON ARENA
03 AUG VENICE SAN MARCO
05 AUG ISTANBUL HARBIE OPEN AIR THEATRE
06 AUG ISTANBUL HARBIE OPEN AIR THEATRE
11 AUG PALMA DE MALLORCA PALMA ARENA
13 AUG VIGO FESTIVAL CASTRELOS
15 AUG GIRONA FESTIVAL CAP ROIG
16 AUG COLMAR FOIRE AUX VINS DE COLMAR FESTIVAL
18 AUG VIENNE THEATRE ANTIQUE
20 AUG NIMES ARENA
22 AUG MONTE CARLO SPORTING CLUB MONTE-CARLO
23 AUG MONTE CARLO SPORTING CLUB MONTE-CARLO
26 AUG WIESEN WIESEN FESTIVAL
28 AUG BRATISLAVA INCHEBO EXPO ARENA
29 AUG PRAGUE O2 ARENA
31 AUG BUDAPEST ARENA
02 SEP BELGRADE BELGRADE ARENA
04 SEP BUCHAREST STADIUM YOUTH IOLANDA BALAS SOTER
12 SEP MADRID PALACIO DE LOS DEPORTES
13 SEP GRANADA COLISEUM
15 SEP ZARAGOZA PABELLO PRINCIPAL FELIPE
17 SEP VIZKAYA BIZKAIA ARENA
21 SEP BARCELONA PALAU ST JORDI
24 SEP TEL AVIV RAMAT GAN STADIUM
THE FALL 2009 TOUR IN USA
17 OCT FT LAUDERDALE BANK ATLANTIC CENTER
19 OCT TAMPA BAY PERFORMING ARTS CENTER

20 OCT ATLANTA FOX THEATRE
22 OCT PHILADELPHIA THE TOWER THEATRE
23 OCT NEW YORK CITY MADISON SQUARE GARDEN
25 OCT CLEVELAND ALLEN THEATRE
27 OCT COLUMBUS PALACE THEATRE
29 OCT CHICAGO ROSEMARY THEATRE
01 NOV ASHEVILLE THOMAS WOLFE AUDITORIUM
03 NOV DURHAM PERFORMING ARTS CENTER
05 NOV NASHVILLE TENNESSEE PERFORMING ARTS CENTER ANDREW JACKSON HALL
07 NOV ST LOUIS FOX THEATRE
09 NOV KANSAS CITY THE MIDLAND BY AMC
12 NOV LAS VEGAS COLLOSSEUM AT CAESARS PALACE
13 NOV SAN JOSE HP PAVILION AT SAN JOSE
2010 TOUR
25 JUL ZAGREB ARENA
27 JUL SALZBURG ARENA
28 JUL GRAZ STADTHALLE
31 JUL SLIGO LISSADELL HOUSE
01 AUG SLIGO LISSADELL HOUSE
04 AUG MALMO ARENA
06 AUG OSLO SPEKTRUM
08 AUG STOCKHOLM GLOBE
10 AUG HELSINKI HARTWALL ARENA
12 AUG GOTHENBURG SCANDINAVIUM
14 AUG ODENSE ENGEN, FRUENS BOGE
18 AUG BERLIN WALDBUHN
20 AUG GENT ST PETERS PLEIN
21 AUG GENT ST PETERS PLEIN
22 AUG GENT ST PETERS PLEIN
01 SEP FLORENCE SANTA CROCE
03 SEP WIESBADEN BOWLING GREEN
05 SEP ST MARGARETHEN ROMERSTEINBRUCH (ROMAN'S QUARRY)
08 SEP BASEL ST JAKOBSHALLE
15 SEP CAEN ZENITH
17 SEP GRENOBLE PALAIS DES SPORTES
19 SEP STRASBOURG ZENITH
21 SEP MARSEILLE LE DOME
23 SEP TOURS LE GRAND HALL
25 SEP LILLE ZENITH
27 SEP HANNOVER ARENA
29 SEP DORTMUND WESTFALENHALLE
01 OCT STUTTGART SCHLEYERHALLE
04 OCT KATOWICE SPODEK
07 OCT MOSCOW KREMLIN PALACE
12 OCT LJUBLJANA ARENA STOJICE
13 OCT BRATISLAVA INCHEBO EXPO ARENA
29 OCT AUCKLAND VECTOR
31 OCT WELLINGTON TSB ARENA
03 NOV CHRISTCHURCH WESTPAC ARENA
06 NOV BRISBANE BEC ENTERTAINMENT CENTRE
08 NOV SYDNEY ACER ARENA
12 NOV MELBOURNE ROD LAVER ARENA
15 NOV HOBART DERWENT ENTERTAINMENT CENTRE
18 NOV ADELAIDE AEC ENTERTAINMENT CENTRE
20 NOV VICTORIA HANGING ROCK
24 NOV PERTH MEMBERS EQUITY
27 NOV PHNOM PENH OLYMPIC STADIUM

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Russell Brand brings back Aldous Snow



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Roc Nation singles out Alexis Jordan

34

34

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38

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MUSIC

Let me hear your body talk: ROBYN

POP BY CRAIG MCLEAN

TRIPLE THREAT

Swedish Pop Star Robyn Prepares An Ambitious Release Schedule

Robyn seems to have a pretty harsh message for anyone listening: "Don't Fucking Tell Me What to Do."

But the hard-hitting techno track—which opens the Swedish electro-pop star's fifth album, "Body Talk Pt. 1"—isn't aimed at her label partners or the media. Rather, its target is closer to home.

"I wrote that song after being on tour for a long time," Robyn says. "It's directed at myself, for putting too much work on me. I brought it on myself."

But Robyn (born Robin Carlsson) has only succeeded in increasing her workload. The eight-track "Body Talk Pt. 1"—due June 15 in the United

States on Cherrytree/Interscope and a day earlier in the United Kingdom and Europe on her own label, Konichiwa, licensed to EMI in Scandinavia and Universal elsewhere—is actually the first of three albums she plans to release in 2010. "Body Talk Pt. 2" will follow Aug. 2 in the United Kingdom, with a U.S. release to be confirmed. By year's end there will be a third album that will feature new tracks as well as hits from the previous two releases.

"I loved the idea," says Martin Kierszenbaum, chairman of Cherrytree Records, president of A&R for pop/rock at Interscope Records and head of international operations at

Interscope Geffen A&M. "It provides music in the way the modern audience is asking for it: swifter, more current and in shorter volume."

"The challenge is that it's obviously not the normal release pattern," Universal Music U.K. director of international marketing Chris Dwyer says. "But it's a way for Robyn to continually talk to her fans."

The convention-flouting plan fits perfectly with Robyn's quirky résumé. She first found U.S. teen-pop success as a 16-year-old with the Max Martin-produced hits "Do You Know (What It Takes)" and "Show Me Love," which both peaked at No. 7 on the Billboard Hot

100. The tracks appeared on her 1997 debut, "Robyn Is Here" (RCA), which has sold 922,000 U.S. copies, according to Nielsen SoundScan. But while she made two more Sweden-only albums, it wasn't until she set up Konichiwa in 2004 that she managed to reboot her career internationally.

She sought out like-minded songwriting collaborators (including fellow Swedes the Knife and Klas Åhlund of Teddybears) and took charge of all her visuals, from sleeve art work to videos. The strategy worked: She scored a U.K. No. 1 in 2007 with the euphoric dance-pop of "With Every Heartbeat" (Konichiwa/Cher-

rytree/Interscope), from her self-titled fourth album, which has sold 242,000 U.K. copies, according to the Official Charts Co., and 33,000 in the United States, according to SoundScan. Extensive touring followed, which in turn led to the "Body Talk" campaign's unusual structure.

"It was wonderful," she says, "but I didn't have any time to be in the studio. I felt very frustrated at the end of the tour, but I also felt like I didn't want to be in the studio for two years making 15 songs for a whole album."

In July 2009 she and Åhlund began writing in his Stockholm studio. She also visited Oslo to work with

Röyksopp on the club-serviced track "None of Dem," and, when the deadline came for delivering the album, Robyn simply sent off the eight tracks that had been completed.

One of those, the cheeky robo-electro of "Fembot," has already gone top 10 in Sweden and Norway. The official lead track, however, is summery dance tune "Dancing on My Own." Set for release as a U.K. single June 13, it has already been A-listed at national top 40 network BBC Radio 1, while stateside it climbs 25-18 on Billboard's Hot Dance Club Songs chart.

Cherrytree serviced the track to noncommercial radio in mid-May, with initial support from stations including KNHC Seattle, an early adopter of fellow Cherrytree acts Lady Gaga and La Roux.

"We're going to build the cultural context before we get to mainstream," Kierszenbaum says. "We will grow it organically and incrementally as with Gaga and La Roux."

Touring will follow, interspersed with sessions for "Pt. 2"—Robyn has already recorded with Snoop Dogg. She will play Chicago's Pitchfork Festival July 16 and appear on "Late Show With David Letterman" July 19, with further U.S. dates being booked by Pinnacle Entertainment.

But, for all the live activity—and the closing Swedish folk ballad "Jag Vet en Dejlig Rosa"—Robyn says "Body Talk Pt. 1" remains primarily "a record about the dancefloor."

"It's a really important place for my generation," she says. "It's the new church. It's where people go to experience something bigger than themselves."

LATEST BUZZ

>>>'RECOVERY' LEAKS TWO WEEKS EARLY

Eminem's upcoming "Recovery" album appeared online June 7, along with a full track listing, two weeks before its June 22 release date. The leak occurred less than a week after the online debut of the album's second single, an unexpected collaboration with Pink called "Won't Back Down." Eminem debuted the official video to first single "Not Afraid" June 6.

>>>BROWN DENIED U.K. VISA, POSTPONES TOUR

R&B singer Chris Brown has postponed his tour in Britain after being denied a visa to enter the country in a decision linked to his sentence for assaulting former girlfriend Rihanna 16 months ago. The 21-year-old, whose hits include "Run It!" and "Kiss Kiss," was sentenced in August 2009 to five years' probation and ordered to perform 180 days of community service and to attend domestic abuse counseling. The tour was to have started June 9 in Glasgow, Scotland, followed by gigs in Birmingham, Manchester and London.

>>>NEON INDIAN SIGNS TO FADER

Chillwave artist Neon Indian (aka Alan Palomo) has inked a deal with Fader Label. The eventual home of the artist was the subject of speculation following a series of breakout South by Southwest performances, with rumors of a bidding war. Fader Label, which is part of music branding agency Cornerstone, has also released Matt & Kim, Editors and Saul Williams. Under the deal Neon Indian will first rerelease his debut album, "Psychic Chasms," June 8 digitally in collaboration with his own Static Tongues label. The album was first released on indie label Lefse Records last October.

Reporting by Mariel Concepcion, Courtney Harding and the Associated Press.



Third frontman's a charm: NEWSBOYS, with MICHAEL TAIT (third from left)

CHRISTIAN BY DEBORAH EVANS PRICE

Start Spreading The News

Newsboys Reborn With New Lead Singer

To introduce Newsboys fans to "Born Again," the first album with Michael Tait as lead vocalist, Inpop Records is offering consumers a deal that would be cheap at twice the price. Fans who purchased a five-song EP on the Winter Jam tour or the band's current trek will receive the balance of the 12-song album free when it drops July 13.

Though new to the Newsboys, Tait, who took over lead vocalist duties in 2009 when longtime frontman Peter Furler retired, was already well-known to Christian music fans from his early days as part of pioneering rap/rock trio dcTalk. After the group disbanded in 2000, he then fronted his own band, Tait, before the Newsboys recruited him.

Since spring 2009, Tait has performed nearly 200 shows with the band, which includes drummer Duncan Phillips, guitarist Jody Davis and keyboardist Jeff Frankenstein. Tait was also instrumental in co-writing most of the new songs for "Born Again," which is the Newsboys' 15th studio album.

Tait credits the Newsboys' longtime manager Wes Campbell with the idea of introducing the new music with the EP. "It's like, 'Hey, you invest in this and give us a chance to show you these songs, and after it comes out, get it for free.' It's great," he says.

The tactic seems to be working. The title track/lead single has been No. 1 on Billboard's Christian CHR chart for TK weeks and has sold nearly 12,000 copies on iTunes during the first two weeks of release.

On May 30, the band kicked off its summer tour, which will include headlining such major Christian music festivals as Spirit West Coast, Sonfest, Atlanta Fest and Creation 2010. On the Winter Jam tour and the upcoming dates a 13-member street team works each

show, touting availability of the EP and upcoming album.

"There is a ton of signage, including semi-trucks that feature the artwork," Inpop GM Andrew Patton says of exposing the new album at shows. "We've got people walking through the crowds promoting it, so it's pretty intense at every show. Everybody knows it's coming."

According to Patton, the label will also release a deluxe digital edition on iTunes that will include the "Born Again" video and four exclusive tracks.

Patton is also working on reassuring longtime fans who might be skeptical of the new frontman. "Peter will always be a fundamental part of what that legacy of the Newsboys has been," Patton says. "He and Tait are different in their singing styles. It really was an opportunity for the Newsboys to say, 'How do we reinvent ourselves in a fresh way that's relevant to the marketplace that will allow us to keep rolling for the next decade?' I think they've done that."

This isn't the first time the veteran band has reinvented itself. The Newsboys formed in Australia in the mid-'80s with John James as the original lead vocalist. When he exited in 1997, Furler stepped from behind the drums to front the band. Campbell, who has managed the Newsboys for more than two decades, feels the transition with Tait has been a smooth one, comparing it to a ship that has changed captains.

"The Newsboys, for us, is a vision and a dream," Campbell says. "It has never been built around one person. It hasn't been built around a particular personality. When someone's life takes a different direction, someone else is able to step in."

ROCK BY JASON LIPSHUTZ

GHOST WORLD

Stars Launch New Label For Fifth Release

During a brief Canadian tour last month, dramatic indie-rock act Stars performed the entirety of "The Five Ghosts," the band's fifth studio album due June 22, before any of its fans had heard a note of it. Singer/guitarist Amy Millan says that despite the promise of hearing an hour of unknown music, fans flocked to the sold-out shows and greeted the new material with fervor.

"We were a little nervous about doing it beforehand," Millan says, "but seeing how much faith our fans had in our music made us feel very successful."

The Montreal band hopes the success of the forward-thinking tour will translate to the release of "Ghosts," which the band decided to issue on its new imprint, Soft Revolution,

in conjunction with Vagrant Records. While Millan recognizes the uncertainty involved with forming a label, she says the band "never wants to play it safe, and this was a necessary risk to take."

For the follow-up to 2007's "In Our Bedroom After the War," the group was moved by the death of singer/songwriter Torquil Campbell's father and the birth of Campbell's first child to write new material. Millan, keyboardist Chris Seligman, bassist Evan Cranley and drummer Pat McGee joined Campbell in Vancouver last spring to sketch out the songs as a cohesive unit, a rare process for the five-piece.

Stars began recording "Ghosts" in Montreal last summer with producer Tom McFall, who worked with the band on 2005's "Set Yourself On Fire." With slender, pop-leaning tracks like "Wasted Daylight" and "We Don't Want Your

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>DANCE ON

After a four-week run atop Billboard's European Hot 100 singles chart, Belgian dance artist/producer Stromae is looking to conquer the United Kingdom with "Alors on Danse" (Mosaert/Universal).

Paul Van Haver), published globally by Mosaert/Because, had written material for several French artists—most notably rapper Kery James—before launching his own recording career. After posting several videos on the Internet

providing "tutorials" on how to write and produce dance tracks, using his own songs as examples, Stromae signed a licensing deal for his own Mosaert label with Universal Music France's Vertigo/Mercury arm in December

2009. The first release, in late February, was "Alors on Danse."

The track is one of 11 on debut album "Cheese," set for a Continental European release June 21. "His productions are so effective, people tend to forget his songs are in French," Universal Music France international exploitation manager



Tied up: STROMAE

Island Records is finalizing a summer U.K. release for the catchy single, which has topped charts across Continental Europe since the end of February, including France, Germany, Italy and the Netherlands, with Universal reporting sales of more than 700,000 units.

The 25-year-old artist (born

Body," the album recalls the accessibility of "Fire" while maintaining a more relaxed tone than "Bedroom."

"'Set Yourself On Fire' was our breakthrough, and there was this sense of expectation for 'Bedroom,'" Millan says. "Some people loved it and some didn't, but that pressure came and went, and for this album we were able to start fresh."

After self-releasing the "Sad Robot" EP in 2008, the band decided to issue its next full-length independently and left longtime label Arts & Crafts last spring. Following a meeting with Vagrant last November, the band turned over the marketing reins to the established label.

Although Vagrant will license "Ghosts" around the

world except in Canada, Millan says the formation of Soft Revolution lets the band "have a home for all of our music, so that we'll eventually be able to control all of our masters."

Vagrant plans to target various demographics for the promotion of the album. "Ghosts" will premiere June 16 on NPR's "First Listen," while different tracks have debuted on music blogs like Pitchfork and Stereogum.

"The fan base has grown a little older, but we're still reaching out to younger indie fans at popular blogs in order to cover all of our bases," Vagrant GM Dan Gill says.

Stars also performed lead single "Fixed" last month on "Late Night With Jimmy Fal-

lon," and Vagrant is pushing the song to noncommercial and triple A radio. Meanwhile, documentary-style webisodes detailing the making of the album have appeared on the band's site, which Millan says "have been a fun way of introducing snippets of the album before it comes out."

Stars will wrap up a brief U.S. tour before playing back-to-back release parties June 22-23 at the Troubadour in Los Angeles. It has been a hectic few months for the band, but Millan says that the act's label situation has provided a valuable learning experience.

"It's a new world out there in the music industry," she says, "and it's interesting to have that independence." ...

Out of the bedroom and into the night: STARS



David Weiszfeld says. "He's breaking the language barrier everywhere."

Weiszfeld says a U.S. release date for the single is being finalized with Universal Republic. —Marc Maes

>>>COSTNER RETURNS

When Canadian audiences turn out to see Kevin Costner this summer, it won't be at their local multiplex. Instead, they'll be turning out for a country-rock performer who's already a European chart act.

Costner and his band Modern West will play eight Canadian shows July 17-Aug. 8, booked by the Agency Group. They follow a 28-date European tour Costner completed in March, supporting sophomore album "Turn It On" (earMusic/Edel). Edel CEO Michael Haentjes recalls that live, Costner "simply bowled over his audiences because—apart from his voice—onstage he's able to present this incredible personal charisma that's already made him a legend in film."

The album was issued in late February in Germany, Switzerland and Austria and

made the top 30 in all three markets. It's the follow-up to "Untold Truths" (Universal Republic/Kevin's Music), which peaked at No. 61 on Billboard's Top Country Albums chart in February 2009.

Costner originally assembled the six-piece band in 2005 along with two members of Roving Boy, a band he'd played in during the mid-'80s just as his acting career took off.

earMusic/Edel issued the new album May 3 in the United Kingdom; it's seeking a U.S. partner for a North American release.

The group's songs are published by Padaro Music/Teddy Morgan Music/Park Chisolm Music. —Wolfgang Spahr

>>>SHADOW PLAY

Some 20 years after its debut set, "A Catholic Education" (Fire Records), Scottish melodic alt-rock act Teenage Fanclub has just issued its 10th album, "Shadows."

The set, which appeared May 31 in Europe, Australasia and Japan and June 8 in North America, recalls the classic

sound of fifth set "Grand Prix" (Creation), which made the U.K. top 10 in 1995. It appears on the band's own PeMa label everywhere except Japan (Hostess) and North America (Merge).

"Merge has been very good for us in the U.S.," singer/guitarist Norman Blake says. "They're very sympathetic to what we do and know how to market us to college stations."

While Blake says self-releasing means decisions get made a lot quicker, he admits a lack of label support means touring—with dates booked by High Road Touring (United States) and X-Ray Touring (rest of world)—needs to be done "as frugally as possible."

The band plays European shows throughout the summer, with U.S. dates due in the fall. Having recently relocated to Ontario, Canada, Blake's especially excited about the stateside gigs. "It'll be a new experience," he says, "for me not to be jetlagged."

Teenage Fanclub is published by PeMa Songs/Domino Publishing everywhere except in Australia, where it's handled by Mushroom Publishing.

—Steve Adams

6 QUESTIONS

with JASON HAMMEL

by EVIE NAGY

Husband-and-wife indie rock duo Jason Hammel and Kori Gardner, better-known as Mates of State, are taking a break from their original output to release "Crushes: The Covers Mixtape" June 15 on Barsuk. The album, recorded at their home in Stratford, Conn., includes the band's take on songs by Girls, Belle & Sebastian, Tom Waits, Nick Cave and Fleetwood Mac. Before they hit the road for the Crushes tour, beginning on the record's street date in Northampton, Mass., Hammel spoke to Billboard about creating the album, the stigma of doing covers and touring with their two young daughters.

1 Why did you decide to do a covers album, and how did you choose the songs to remake?

We're obviously big music fans, and often we'd hear a song and say we totally need to cover that and somehow be a part of that song. We've been talking about it for years and kept an ongoing list. Finally we said, "OK, we don't have enough Mates material yet for a new album, but we want to play and record, so let's do it." It was harder than I thought to choose—we both really had to be into the song, and we both have our own personal taste. Once we agreed on a certain number, we started arranging. Sometimes we would do the song justice, and sometimes it just sounded awful.

I think the weirdest one was the Fleetwood Mac song ["Second Hand News"]. We started the song with like a stoner reggae beat, and we thought, "This is either really terrible or really good." Also, I think it might be the first Fleetwood Mac song a lot of people ever heard, as the first song on "Rumours." So we thought people might hate this one, but decided we didn't care. If people have to be stoned to enjoy this one, so be it.

4 You're offering the album for sale on your website for \$5. How did you keep costs down?

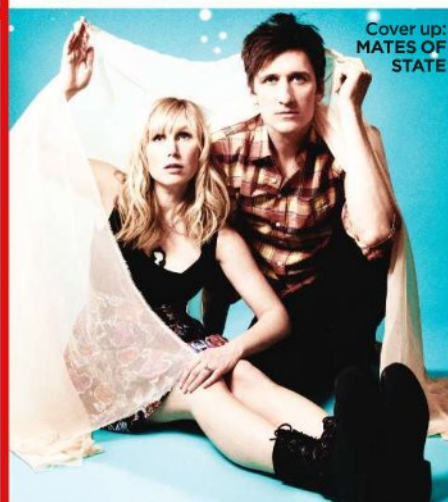
We recorded it ourselves at home, so that helped a lot. But we had Peter Katis, who recorded our last album, mix it, so we knew it would sound good. Also, anytime someone says they're doing a covers album, people are like, "Wah wah." So we thought, "Let's try to keep the price down." People think if you do a covers album it means you're not inspired to do your own music, and it was almost the opposite. We just wanted people to have it. Maybe offering it really cheap is the way to get them to say, "Eh, I'll give it a shot, even though I hate covers albums as a rule."

5 You have two young children together, and you're going out on tour next month. Do you bring them with you?

They both come—Maggie is 5, so she's just one of the bros now, she gets her own bunk and it's pretty easy to hang out with her. June is 2, so she has to have change every three minutes. One of the ways we deal with that is by having a bus. If we were in vans, it's kind of a nightmare for a kid to be driving for five or six hours in a car. So we just kind of bit the bullet—obviously it costs more to have a bus, but it helps keep everyone sane, including the kids.

6 Are you also writing original material for a later release?

We have about 10 or 11 new songs written, and we have spent a bunch of time recording too. So I'd say we're about 70% done with the next Mates album. We'll do this tour, and then come back at the end of July and finish up that record, and it will probably come out in the new year.



2 What songs did you consider that didn't make the cut?

We tried to do "Throw It All Away" by Genesis, because it's a song we always do at our friends' karaoke parties, but it just sounded awful. We also wanted to do a song by the Anniversary, who are friends of ours from Lawrence [Kan.], and I think that didn't work out because it brought up all these memories of bad blood, even though it was a long time ago. In general we tried to do songs that are really great, and sometimes with classic songs, you just can't improve upon them.

3 Obviously not all the songs were originally written as duets, or with typical instrumentation. What was one of your biggest interpretation challenges?

ALBUMS

RAP

NAS & DAMIAN 'JR. GONG' MARLEY Distant Relatives

Producers: Nasir Jones, Damian "Jr. Gong" Marley, Stephen Marley
Universal Republic

Release Date: May 18

It's tempting to focus primarily on the messages of the collaborative debut between rapper Nas and reggae royalty Damian "Jr. Gong" Marley. "Distant Relatives" centers on Africa as the origin of and link among civilizations and the struggles of those who live on the continent or descended from it. The lyrics are alternately thoughtful and well-worn, with only moderate provocation. But the themes are communicated best through the music, a dynamic hybrid of the genres each artist has mastered coupled with African- and African-American-derived rhythms. On the track "As We Enter," Nas and Marley seamlessly but distinctly trade rhymes like "I got the guns," "I got the ganja" over blends of African, funk and hip-hop beats. Heavy reggae and jazz dominate "Nah Mean," while "Count Your Blessings" is a thankful jam that somersaults from R&B to rap to disco. Children's gospel choirs and Joss Stone make somewhat

unnecessary appearances, but musically the project impressively meets its goal of cultural connection.—*EN*

REFLECTION ETERNAL

Revolutions Per Minute

Producer: Hi-Tek
Blacksmith/Warner Bros.

Release Date: May 18

Brooklyn rapper Talib Kweli and Cincinnati producer Hi-Tek, who comprise the hip-hop duo Reflection Eternal, have sporadically collaborated since their 2000 debut album, "Train of Thought." But despite their notable work apart, Kweli and Hi-Tek are at their best when working together. The pair's latest collaboration, "Revolutions Per Minute," tackles heavy concepts and finds Kweli at his most political on the track "Ballad of the Black Gold," where he raps over Hi-Tek's militant beats, "Drill, baby, drill, while they make our soldiers kill." There are some moments when the mood lightens, usually for romantic fare like the funky Estelle-assisted song "Midnight Hour." But these tracks display neither Kweli's lyrical precision nor Hi-Tek's adventurous sounds. The set also falls short of its opening promise to engineer a "shift in the paradigm of hip-hop." Yet with song-stealing verses from



HERBIE HANCOCK

The Imagine Project

Producers: Larry Klein, Herbie Hancock
Hancock Records

Release Date: June 22

Whether Herbie Hancock's newest release, "The Imagine Project," wins the album of the year Grammy Award in 2011 (he received the honor in 2008 for "River: The Joni Letters"), it's certainly eligible for some sort of frequent-flier miles prize. Traveling to multiple countries, Hancock and co-producer Larry Klein assembled an international array of talent to make an obvious but not overbearing statement about unity and world peace. Pink, Seal, India.Arie and Jeff Beck help turn John Lennon's "Imagine" into a rich, Caribbean-flavored chorale, while Los Lobos and Canadian rapper K'Naan join Malian Tuareg troupe Tinariwen on a trancey coupling of the latter's "Tamatant Tilay" with Bob Marley's "Exodus." And Derek Trucks trades licks with Hancock, while Susan Tedeschi sings a gritty, gospelized take on Joe Cocker's "Space Captain." Other key contributions come from Dave Matthews (the Beatles' "Tomorrow Never Knows") and James Morrison (Sam Cooke's "A Change Is Gonna Come"). Amid all this, Hancock holds his own as a visionary and pianist, playing just enough to be present but also serving as a gracious host to his distinguished guests.—*GG*



rappers-of-the-moment Jay Electronica and J. Cole on the standout track "Just Begun," the promise may hold true in time.—*DC*

POP

TRACEY THORN Love and Its Opposite

Producers: Tracey Thorn, Ewan Pearson
Merge Records

Release Date: May 18

Everything but the Girl's Tracey Thorn has a voice that is lush and haunting, while also understated and relatable. It's such a touching instrument that it barely needs accompaniment. Thorn's third solo album, "Love and Its Opposite," honors her vocals with arrangements that are beautifully minimalist. The 10 tracks are meditations on the many phases and life stages of love and lovers, beginning with wistful stunner "Oh, the Divorces!" On the track, Thorn reflects on the relationships collapsing around her and how they reflect upon her own. A married woman looks elsewhere for intimacy on the poignant "Singles Bar," while "Hormones" playfully muses on anxiety and unpredictability. And album closer "Swimming" is a gorgeous,

dreamy and hopeful lament about the end of an affair. Throughout, restrained lines of guitar, synth and strings construct sultry noir beats and flowing harmonies that nimbly support Thorn's narratives. Everything but the Girl fans might miss the duo's dancey leanings, but Thorn proves that her voice is enough to transcend genre preferences.—*EN*

ELECTRONIC

LCD SOUNDSYSTEM

This Is Happening

Producer: James Murphy
DFA/Virgin

Release Date: May 18

LCD Soundsystem principal James Murphy is at his cynical best on the act's third album, "This Is Happening." Backed by colorful electronic textures, infectious basslines and futuristic rock melodies, the singer/producer conveys the hard truths of life over nine tracks. Murphy opens the 60-minute set with subdued vocals and sparse backup on "Dance Yourself Clean," singing about exclusion and fake friends—but three minutes in the song explodes with a thumping beat and boisterous drums. Never shy to borrow material, he evokes the call-and-response style of the Velvet Under-

ground's "White Light/White Heat" on the single "Drunk Girls." The cut—a prime example of LCD's patented disco-punk-funk—also features the group's characteristic tongue-in-cheek humor, comparing "drunk boys" to pedophiles. In contrast to this party cheer is the defiant "You Wanted a Hit," a lengthy multi-layered jam on which Murphy

sings, "You wanted a hit, but that's not what we do."—*JS*

ROCK

THE BLACK KEYS Brothers

Producers: The Black Keys, Danger Mouse
Nonesuch Records

Release Date: May 18

It takes a tight musical alliance



CRYSTAL CASTLES

Crystal Castles

Producer: Ethan Kath
Fiction Records

Release Date: May 25

Electronic duo Crystal Castles generally operates in two distinct modes—its songs are either angry dancefloor scorers built around video-game blips or expansive shoegaze numbers that sail off upon waves of synth lines. Although the group's 2008 self-titled debut was furiously innovative in quick doses, its ideas tended to burn out during overlong songs or curious track sequences. Two years and an overabundance of hype later, producer Ethan Kath and singer Alice Glass return with another self-titled set that corrects all of their debut's miscues and remains eye-popping from beginning to end. The breathless movement of the track "Baptism" is preceded by the brutal stomp "Doe Deer," while the album reaches a midway peak with the chopped vocals of "Empathy" leading into the blissed-out "Suffocation." Kath's fearless production provides the creative catalyst for Glass, who moves beyond hellcat screaming and glides sensitively through tracks like "Celestica." Very little of "Crystal Castles" doesn't work, resulting in one of the most accomplished electronic albums in recent memory.—*JL*



MARINA & THE DIAMONDS

The Family Jewels

Producers: various
Chop Shop/Atlantic Records

Release Date: May 25

Some pop singers have plenty of attitude but lack the pipes to back it up. Not so with British singer Marina Diamandis, who performs under the moniker Marina & The Diamonds. On her debut album, "The Family Jewels," Diamandis backs up her bark with a promising bite. The cabaret-flavored song "Hermit the Frog" finds the Welsh singer delivering sharp lyrics ("They call him Hermit the Frog/He's looking for a dog/Did you find your bitch in me?") with the vocal strength and confidence of Annie Lennox. From the romping track "Girls" to the orchestral pop of album closer "Numb," Diamandis knows no bounds. And that means no one is safe, whether it's an insecure lover in need of tough love ("I Am Not a Robot"), the in-crowd (on the creepy "The Outsider," she warns: "Don't get on my bad side/I can work a gun") or the singer herself. And the synth-heavy standout "Oh No!" finds a success-obsessed Diamandis singing, "TV taught me how to feel/Now real life has no appeal."—*LF*

THE BILLBOARD REVIEWS

SINGLES

to forge a complete rock sound without full band support. In that sense, singer/guitarist Dan Auerbach and drummer Pat Carney, who make up the blues-rock duo the Black Keys, are true soul brothers. Entirely produced by the Black Keys (except for the Danger Mouse-helmed song "Tighten Up"), the pair's latest album, "Brothers," lures with its spooky throwback sound, preternatural grooves and dark bluesy jams. The 15-song set opens on a sunny note with the gospel-tinged track "Everlasting Light," which boasts a charming vintage cackle and tuneful verses. The acid-blues follow-up "Next Girl" touches on bitter romance with the sage lyrics, "Well, the look of the cake/It ain't always the taste" and the caustic couplet, "My next girl/She'll be nothing like my ex-girl." "Brothers" bursts with gritty garage soul, resonating with retro grooves like "Tighten Up," creeping with Screamin' Jay Hawkins eeriness on the reverberant blues ballad "Ten Cent Pistol" and oozing old school from start to finish.—*CM*

R&B

JANELLE MONÁE The ArchAndroid

Producers: Nate Wonder, Chuck Lightning
Wondaland Arts Society/
Bad Boy Recordings
Release Date: May 18
As her cyborg alter-ego Cindi Mayweather, eccentric 24-year-old singer Janelle Monáe embarks on a sprawling journey of futuristic pop marked with the wonderment of a Pixar epic on her latest album, "The ArchAndroid." With a vast array of musical styles, Monáe and her band echo the pop-funk of Michael Jackson ("Locked Inside") and Prince (on the Of Montreal-assisted "Make the Bus"). Even the timelessness of Debussy's "Clair de Lune" is fi-

nessed into the lilting piano ballad "Say You'll Go." Throughout the set, sweeping and prancing strings add beauty and drama to a vibrant storyline that centers on love. "You melt my wings and call it fun," Monáe sings in a heartbroken British accent on the pulsating "Faster." Manipulating her voice as much as she does her sound, Monáe widens the cast of characters and pushes along the self-exploratory narrative. "The ArchAndroid" could be the stuff of stage or screen, 3-D without the annoying glasses.—*DC*

SOUL

JAMIE LIDELL Compass

Producers: various
Warp Records
Release Date: May 18
British retro-soul crooner Jamie Lidell's fourth album, "Compass," takes listeners down an electro-funk path blazed by its fair share of rock collaborators. The set heralds the return of frequent Lidell cohorts Feist and Chilly Gonzales, along with support from Wilco's Pat Sansone and additional production provided by Beck and Grizzly Bear's Chris Taylor. Lidell's glitchy beatbox evolves into a pulsing industrial grind on opening track "Completely Exposed." "Enough's Enough" recalls the uptempo grooves of Sly & the Family Stone, and the singer's lilting tenor soars above a bloated bassline on the supremely funky track "The Ring." Beck's heady DIY production approach is felt on the song "Big Drift," which features backing vocals by Feist. Even as his piecemeal band stretches the sound in unexpected directions, Lidell—like a peculiar cross of Prince and Otis Redding—remains confidently true to his soul vision, creating a tense musical discourse that wrings raw emotion from each eclectic track.—*CM*

POP

MIKE POSNER Cooler Than Me (2:48)

Producers: Michael Posner, Gigamesh
Writers: M. Posner, E. Hölljes
Publishers: North Greenway Productions/Sony/ATV Tunes/Eric Hölljes Music (ASCAP)
J/RMG

Mike Posner's well-received mixtapes "A Matter of Time" and "One Foot Out the Door" featured "Cooler Than Me," but a remix by Gigamesh is now the Detroit newcomer's first charting single and top 40 hit. The breezy guitar riffs on an earlier version of the song have been scrapped for a smart, two-step production that sounds one part "Sunglasses at Night" and another part Chromeo. Lyrically, Posner takes a stab at those who hide their insecurities behind swagger: "You got designer shades just to hide your face," he croons in a gravelly tenor, "and you wear 'em around like you're cooler than me." The mix drips with danceable '80s synths that frame his slick vocal, which includes a memorable falsetto to close the bridge. Expect the buzz surrounding "Cooler Than Me" to increase as Posner plays this summer's Vans Warped tour.—*MM*

TINO COURY

Diary (3:25)
Producers: Tino Coury, Alex Cantrall

Writers: T. Coury, A. Cantrall, C. Myers

Publisher: Eleventh Publishing/BMG
Eleventh Records

The chorus of independent pop artist Tino Coury's first single, "Diary," admittedly resembles that of several Lady Gaga hits—especially when Coury sings "D-d-diary" over disco synths. The song's lyrics are more pessimistic than Gaga's, though, and more in line with fellow dance/pop artist Taio Cruz's recent No. 1 hit, "Break Your Heart." "My heart is bleeding/Paper cut from reading, reading," the Pittsburgh-born singer/songwriter laments over a staccato self-production. "Page one says that you're fallin' in and out of love/Page two says all them things I do just ain't enough." Despite its themes of betrayal, dissatisfaction and letdown for its lead singer, the song's sticking point is an irresistibly buoyant beat that should keep listeners tuned in and dancing.—*MB*

HIP-HOP

CALI SWAG DISTRICT Teach Me How to Dougie (3:59)

Producer: Ebony "Star" West
Writers: various
Publishers: various
Capitol/Checkmate Music Group
"Teach Me How to Dougie," the first single from hip-hop group Cali Swag District,

KANYE WEST FEATURING DWELE

Power (4:50)

Producer: not listed

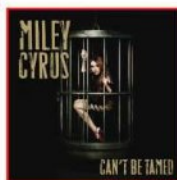
Writer: not listed

Publisher: not listed

Roc-a-Fella/Island Def Jam/IDJMG

Kanye West followed the warm, synth-laden hip-hop of "Graduation" with the introspective, Auto-Tuned R&B of "808s & Heartbreak," making it difficult to predict the direction of upcoming album "Good Ass Job." With its stunning mix of rock-leaning production, memorable rhymes and unadulterated attitude, new single "Power" is a pissed-off shot of adrenaline that plays upon all of the controversial rapper's strengths. Rhyming over a soulful vocal harmony and an abrasive sample of King Crimson's "21st Century Schizoid Man," West dismisses his doubters, takes a shot at "Saturday Night Live" and shrugs off his recent hiatus from hip-hop. "I just needed time alone, with my own thoughts/Got treasures in my mind but couldn't open up my own vaults," he raps. If this explosive single is any indication, "Good Ass Job" will likely find the rapper hungry to return to the top of the charts.—*JL*

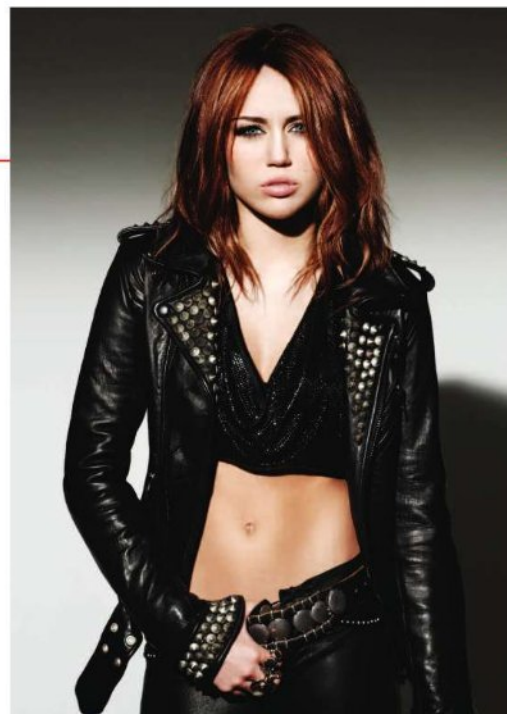
seeks to pick up where dance craze-starters like the New Boyz' "You're a Jerk" and Soulja Boy Tell'Em's "Crank That" left off. Over a metro-nomic, cowbell-bolstered beat, the crew trades verses tag-team style, bragging about their "Dougie" dance and the special treatment it earns them from women. ("All my bitches love me," one member raps on the chorus.) Despite its tired gender attitudes, however, "Teach Me How to Dougie" has spread through the blogosphere and garnered substantial radio play. The actual dance, which involves casual shoulder leans and elbow twists (a lazy man's version of the snap dance), might leave something to be desired, but the track's catchy, refreshingly simple hook make it a no-brainer for repeat play.—*MB*



MILEY CYRUS Can't Be Tamed (2:48)

Producers: various
Writers: various
Publishers: various
Hollywood

Miley Cyrus kept controversy at a safe distance from her music in the past, but on "Can't Be Tamed," the 17-year-old officially declares herself a wild child and absolves herself of tween role-model responsibilities ("If there was a question about my intentions, I'll tell ya/I'm not here to sell ya"). The under-three-minute track revs up with piercing synths that scream "edgy," while Cyrus shouts, "I can't be tamed! I can't be changed!" over a grating death-march of a chorus. The angst could be construed as forced—not to mention questionable, since Cyrus' big 2009 hits, "Party in the U.S.A." and "The Climb," were full of fizzy optimism and hum-along melodies. But Cyrus knows how to proffer her sass. When she sneers, "I'm not a fake, it's in my DNA," in pre-emptive retaliation against her critics, she does it with the professionalism of a Disney-groomed star.—*MH*



LEGEND & CREDITS

EDITED BY MITCHELL PETERS
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ROCK BY CORTNEY HARDING

Man Of Infant Sorrow

Russell Brand Plays A Rock Star Onscreen And On Record

Infant Sorrow seems to have it all: a charismatic, good-looking frontman; several talented and well-known musicians; an extensive, major-label-funded marketing campaign; and a No. 1 debut on Billboard's Heatseekers Albums chart. There's only one wrinkle: Infant Sorrow isn't a real band.

Infant Sorrow's debut album, "Get Him to the Greek," is in fact the soundtrack to the film of the same name. And star Russell Brand, who plays hard-partying rocker Aldous Snow, sings all the tracks on the record. The songs were written and recorded by a number of high-profile British rockers, including Carl Barat of the Libertines and Jarvis Cocker. While snippets of several songs do appear in the film, fans who want to hear full

versions can pick up the album, which has sold 3,500 copies, according to Nielsen SoundScan.

"Russell and the film company felt very strongly about doing something like this as opposed to a traditional soundtrack," says Kim Garner, senior VP of marketing and artist development at Universal Republic. "We wanted to release it like we would an actual rock band's album."

Of course, the album's sales were assisted by the fact that the film did well, opening at No. 2 and grossing \$17.5 million, according to BoxOffice-Mojo.com. But Universal Republic didn't want to solely rely on the film to drive publicity.

"We curated a piece with the film company about the music and the movie, and that will run on the HD wall in Best Buy stores through June," Garner says. "We also shot a proper music video, which Russell directed, and that premiered on Vevo. Russell



Let it Snow: RUSSELL BRAND

and Jonah [Hill, who co-stars in the movie] also made celebrity playlists for iTunes, which helped us get great placement there."

Universal Republic also produced special content for Record Store Day and commissioned a Union Jack Fender guitar like the one Brand's character uses in the film as a prize for a label-run contest in alt-weeklies around the country. The film was also screened for retailers.

"We took the music for this film very seriously," Brand says. "We got brilliant writers and tried to make it as authentic as possible. We wanted

songs that were quality and quirky—like a rock version of Flight of the Conchords."

"Get Him to the Greek" certainly does have plenty of "are they kidding?" moments, including a song called "F.O.H.," written by Cocker, that describes the joys of committing a particular sex act while high on heroin. The single, "Say Yes," also encourages rampant drug consumption.

"When I think about my models for the Aldous character, I think about hedonistic late-'60s stars like Iggy Pop, Robert Plant, [David] Bowie and [Mick] Jagger," Brand says. "These

were guys who just didn't care."

Despite the album's debut success, Brand says he probably won't quit acting to front Infant Sorrow full time. The band did play a Los Angeles set recently, with members taking turns at the mic and Brand stepping in for two songs. Garner says special appearances, such as performances at award shows, might be possible in the future. But for now, Brand says he is sticking to acting. Unless...

"If it becomes a Billboard No. 1 album," he says, "I would throw myself into a musical career with bare-assed ambition."

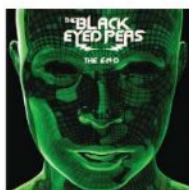


Still strong: THE BLACK EYED PEAS

FIVE AND 10

With a 16-9 jump on the Billboard Hot 100 for "Rock That Body," the Black Eyed Peas' CD, "The E.N.D." (Interscope), becomes the first album in two decades by a duo or group to yield five top 10s on the survey. ¶ No album by a duo or group has sported as many Hot 100 top 10s since Milli Vanilli's "Girl You Know It's True" in 1989-90. When the pair's "All or Nothing" reached the chart's top tier in February 1990, its debut album became the third set within four months to produce five top 10s, joining efforts by Bon Jovi and New Kids on the Block. ¶ The Black Eyed Peas' "Boom Boom Pow" vaulted 39-1 in the April 18, 2009, issue, eventually spending 12 weeks at No. 1. "I Gotta Feeling" debuted at No. 2 on the June 27, 2009, chart and spent 14 weeks at the summit. "Meet Me Halfway" rose 17-9 and peaked at No. 7 in October, while "Imma Be" surged 11-4 in February before spending two weeks at No. 1 in March. ¶ "The E.N.D." concurrently celebrates a year's residency on the Billboard 200, rebounding 22-17. The set has sold 2.6 million copies, according to Nielsen SoundScan.

—Gary Trust



THE BLACK EYED PEAS, "THE E.N.D."

TITLE	PEAK POSITION	PEAK DATE
"Boom Boom Pow"	1 (12 weeks)	4/18/09
"I Gotta Feeling"	1 (14)	7/11/09
"Meet Me Halfway"	7	11/7/09
"Imma Be"	1 (2)	3/6/10
"Rock That Body"	9*	6/19/10*

* peak as of June 19 chart.



MILLI VANILLI, "GIRL YOU KNOW IT'S TRUE"

TITLE	PEAK POSITION	PEAK DATE
"Girl You Know It's True"	2	4/1/89
"Baby Don't Forget My Number"	1 (1 week)	7/1/89
"Girl I'm Gonna Miss You"	1 (2)	9/23/89
"Blame It on the Rain"	1 (2)	11/25/89
"All or Nothing"	4	2/24/90



BON JOVI, "NEW JERSEY"

TITLE	PEAK POSITION	PEAK DATE
"Bad Medicine"	1 (2 weeks)	11/19/88
"Born to Be My Baby"	3	2/18/89
"I'll Be There for You"	1 (1)	5/13/89
"Lay Your Hands on Me"	7	7/29/89
"Living in Sin"	9	12/16/89



NEW KIDS ON THE BLOCK, "HANGIN' TOUGH"

TITLE	PEAK POSITION	PEAK DATE
"Please Don't Go Girl"	10	10/8/88
"You Got It (The Right Stuff)"	3	3/11/89
"I'll Be Loving You (Forever)"	1 (1 week)	6/17/89
"Hangin' Tough"	1 (1)	9/9/89
"Cover Girl"	2	11/4/89

POP BY JASON LIPSHUTZ

Commanding Attention

Stargate Protégé Alexis Jordan Scores First No. 1

"This opportunity will only come once in my life," 18-year-old Alexis Jordan sings on her debut single, "Happiness." After hitting No. 1 on Billboard's Dance Airplay chart, the song marks its fourth week in that list's top 10. It also bullets at No. 9 on Hot Dance Club Songs.

Since showcasing her commanding voice on "America's Got Talent" at age 14, Jordan has made the most of her time in the spotlight. Signed to Star Roc/Roc Nation/Columbia—the label partnership between pop producer team Stargate (Rihanna, Beyoncé) and Jay-Z—the newcomer is recording her debut album.

Singing since she was 2, the South Carolina native had performed the national anthem at professional baseball games before covering Whitney Houston on "Talent," where she impressed producer Simon Cowell. "Simon came up to me and told me that I was an amazing singer," Jordan says. "I was so shocked that I broke down crying."

Six months after reaching the semifinals on "Talent," Jordan started making YouTube videos in which she added her vocals to various pop songs, including Beyoncé's "Irreplaceable" and Rihanna's "Take a Bow." The videos caught the attention of Norwegian duo Stargate, which had produced many of the singles Jordan was remixing. After meeting with Stargate's Tor Erik Hermansen and Mikkel S. Eriksen in fall 2008, Jordan signed to Star Roc.

"I had an immediate connection with [Stargate], and not just because I had already performed their songs on YouTube," Jordan says. The singer has been recording her debut album during the past year in New York, with Stargate involved in a majority of the songs. Although the still-untitled disc isn't finished, Star Roc released the empowering dance single "Happiness" in the spring to give Jordan's profile an early boost.

"I believe in momentum and spontaneity," Hermansen says. He and Eriksen co-produced "Happiness" with Deadmau5. "When you have a single this special, you want the world

Opportunity knocks: ALEXIS JORDAN

to hear it as soon as possible."

Jordan performed at KIIS-FM Los Angeles' Wango Tango concert May 15 and debuted the playful video for "Happiness" last month. The singer is performing at select dates this summer and also ready-

ing a second single, "Good Girl." While a release date for her album hasn't yet been announced, Jordan will be highly visible this fall as a featured face in the digital "look-book" for Rocawear, the fashion line co-created by Jay-Z.

WORK OF MOUTH

Naturally 7 already has quite a viral buzz going. The a cappella septet's self-branded "vocal play" technique—their voices also double as would-be band instruments—has garnered more than 3.9 million YouTube views for the "Live in Paris Subway" clip. Currently opening for Michael Bublé on his Crazy Love world tour (and making a separate stop June 12 at the 32nd annual Playboy Jazz Festival in Los Angeles), the Bronx outfit will also release its first U.S. album in July, "Vocal Play: A Work of Mouth" (Hidden Beach Recordings).

Every sound heard on the album is made by a human voice. Incorporating R&B/hip-hop, gospel and rock, the set features originals written by the group plus a revamped cover of the Dinah Washington song "Relax Max" with Bublé.

"Everybody has a unique sound; that's the beautiful thing with the human voice," group musical director/baritone/rapper Roger Thomas says. He and brother Warren—a tenor whose voice also "plays" percussion, guitar and clarinet—began singing a cappella in church. The pair eventually teamed with five other a cappella-loving singers in 1999: Rod Eldridge (tenor, DJ scratching, trumpet), Jamal Reed (tenor, electric guitar), "Hops"



Lift every voice: NATURALLY 7

Hutton (bass), Garfield Buckley (tenor, harmonica) and Dwight Stewart (baritone).

Inspired by Take 6, Bobby McFerrin, Al Jarreau and Doug E. Fresh, Naturally 7 won several local and national a cappella competitions before hiring an agent. Booked on a series of college tours averaging 230-240 shows per year, the group came to the attention of a Swiss label.

Recalling the initial reaction to the group while first touring overseas with Bublé in 2008, Thomas says, "Seeing seven black guys walk onstage—considering what Michael's audiences look like—they had no clue what we were going to do. Then they're hearing instruments but only seeing us with seven mics to our mouths. And you see they're wondering, 'OK, where are the instru-

ments?' But by the third song, you see the transformation; that they understood we were singing as instruments."

Initially signed to recording deals overseas, Naturally 7 has released several albums there, including 2009's "Wall of Sound" and "Ready II Fly." The latter album features the song the group performs in its YouTube subway video, "Feel It (In the Air Tonight)." On tour with Bublé through March 2011, Naturally 7 took time out to produce and perform with Ludacris on the title track of Quincy Jones' upcoming album, "Q: Soul Bossa Nostra."

"People are already imitating us on YouTube," Thomas says as the act prepares for its U.S. debut. "Just like with rap in the early '80s, I think the climate is right for what we're doing." —Gail Mitchell

Happy anniversary: LAMB OF GOD



COFFIN BREAK

Lamb of God just won the battle for metal supremacy.

After a band has been around for a certain number of years, released a decent number of albums and amassed a dedicated fan base, a greatest-hits compilation would be the next logical step. However, rather than just release a few discs to commemorate its 15th anniversary, Lamb of God has given its fans a vast array of options billed as the Hourglass collections. And for its most ravenous fans, the band conceived quite possibly the most metal thing ever—a personalized coffin.

When asked what could be more metal than a coffin, drummer Chris Adler replies, "It's up there, that's for sure. We tried to figure out how to have it smoking. But [research and development] turned that down. We also tried to put wheels and a jet engine on it, but Boeing would not cut us a deal."

All kidding aside, Adler says it was important for the band to release something that was creative; not "a catalog piece that fans could put together themselves using MS Paint and Roxio." And while the personalized coffins don't come cheap—the full package, including the greatest-hits albums, the band's catalog on vinyl and USB drives, a 144-page book, a flag and a guitar, among other items, retails for \$1,000—less expensive options are available.

"There are seven configurations total," Epic marketing manager Jason Lekberg says. Starting at \$24.99, those include two single discs; a three-disc set comprising both discs and a third one of rarities; a set of all six of the band's albums on 180-gram vinyl; a set of all six albums on USB drives enclosed in a package that looks like a cigarette case; a deluxe set featuring all of the aforementioned items; and the super-deluxe coffin pack. All configurations were released June 1. The three-CD set debuts this week at No. 114 on the Billboard 200 with 4,000 sold, according to Nielsen SoundScan.

"As with many metal bands, this is a band with a dedicated base," Lekberg says. "After all, like Rob Zombie said, no one was ever into Slayer for that one summer." —Cortney Harding

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

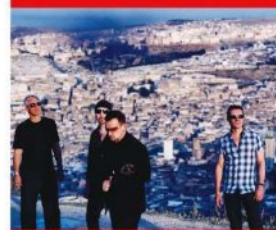


SWEET 16

>>Leona Lewis' "Bleeding Love" surpasses 4 million in download sales, according to Nielsen SoundScan, making it the 16th song to do so since SoundScan began tracking digital downloads in 2003. The Black Eyed Peas' "I Gotta Feeling" is the all-time best seller with 5.8 million.

GOAL!

>>"The Official 2010 FIFA World Cup Album" debuts at No. 1 on Top World Albums. Released a week before the start of the soccer tournament, it boasts such artists as Angélique Kidjo, Nneka, Shakira and Nelson Mandela.



U2'S SIXTH NO. 1

>>U2's "360" at the Rose Bowl! debuts at No. 1 on Top Music Video Sales (see page 44), notching the band's sixth top on the list. That ties it with Kiss for the most No. 1s among groups in the 25-year history of the tally.

CHART BEAT

>>With "Tried & True" becoming his fifth top 10 on the Billboard 200 as it debuts at No. 9, Clay Aiken passes Kelly Clarkson for most top 10s on the tally by an "American Idol" graduate. Carrie Underwood ranks third among the Fox TV series' former finalists with three top 10 albums, followed by Daughtry's Chris Daughtry, Kellie Pickler, Jordin Sparks and Ruben Studdard, each with two top 10s.

>>Phil Collins graces the Adult Contemporary chart for the first time since 2005, as "Going Back" bows at No. 26. (View the list in full at billboard.biz/charts.) Marking his 32nd entry on the survey, it's the title cut from Collins' eighth studio album, which features covers of pop and soul classics.

Read Chart Beat every week at billboard.com/chartbeat.

Billboard CHARTS

Jack's Back At No. 1; Digital Song Sales Warm Up

Jack Johnson claims his third No. 1 album on the Billboard 200 as "To the Sea" debuts atop the tally with 243,000 copies sold, according to Nielsen SoundScan.

The album breaks an eight-week-long streak of No. 1s selling less than 200,000—and five of those weeks were sub-100,000 frames.



of Love" has the year's best week, when it arrived at No. 1 with 502,000.

Can **Drake's** "Thank Me Later" (June 15) or **Eminem's** "Recovery" (June 22) surpass Sade's entrance? Those are the next likely candidates for a strong bow, as the big guns that dropped June 8 ("The Twilight Saga: Eclipse," "Glee: The Music: Journey to Regionals" and **Christina Aguilera's** "Bionic") aren't likely to blow the roof off the chart. Industry prognosticators say that "Eclipse" will be No. 1 with 150,000-160,000. Expect "Glee" to finish second with somewhere in the range of 130,000-140,000, while Aguilera's "Bionic" will come in third with 110,000-120,000.

DIGITAL DUDE: Downloads made up 114,000 of **Jack Johnson's** first week—nearly half of the overall figure for "To the Sea." In terms of download units, it's the biggest week for an album since the week ending Jan. 31, when the digital-exclusive charity compilation "Hope for Haiti Now" sold 143,000 downloads in its second week of release.

Seeing a Johnson album enter with a hefty download share isn't new.

2008's "Sleep Through the Static" bounded in at No. 1 on the Billboard 200 with an overall count of 375,000 while downloads accounted for 139,000 of that total. At the time, the haul was the biggest sales week for a digital set since Nielsen SoundScan began tracking download sales.

"To the Sea" also helps perk up the overall album market. Last week 5.2 million albums were sold—up 4% from the woefully low 4.9 million the week previous.

Prior to "Sleep," Johnson also hit No. 1 with his 2006 soundtrack to "Curious George," selling 163,000.

Overall, "To the Sea" is Johnson's fifth top 10 album. He previously reached the region with 2005's "In Between Dreams" (No. 2) and 2003's "On and On" (No. 3).

HOT TRACKS: **Katy Perry's** "California Gurls" (featuring **Snoop Dogg**) not only rises to No. 1 on the Billboard Hot 100 (see Between the Bullets, page 46) but also sells an impressive 318,000 downloads (up 18%).

It's the only song to grow to more than 300,000 sold in a nonholiday week since Nielsen SoundScan began tracking download sales in 2003.

The song premiered with 294,000 a month ago, shifted 231,000 in its second week and then sold 269,000 in its third frame.

Also, it's just the third time this calendar year that a song has sold more than 300,000. So far in 2010, only **Taylor Swift's** "Today Was a Fairytale" (325,000) and **Eminem's** "Not Afraid" (379,000) earned better weeks, and both were debut frames.

In total, there have been only 29 instances where a song scanned more than 300,000—and 18 of those occurred in post-Christmas frames.

The top 200 best-selling digital songs (visible on SoundScan's website) sold a combined 6.3 million last week—the biggest haul the top 200 has seen since the week ending Feb. 21 (6.4 million).

Sales were lifted, in part, by not only Perry, but also new digital arrivals from **Drake** (No. 8, 128,000), **Taio Cruz** (No. 13, 83,000) and a pair of **T.I.** tracks (Nos. 22 and 23; 62,000 and 60,000, respectively).

Better still, Billboard.biz reported June 9 that for the first time since the week ending March 14, year-to-date track sales are larger than last year's corresponding period. For the week ending June 6, year-to-date track downloads totaled 510.6 million—up 0.2% from the 509.6 million units in the same period last year.

Market Watch

A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,163,000	1,540,000	22,615,000
Last Week	4,984,000	1,425,000	21,746,000
Change	3.6%	8.1%	4.0%
This Week Last Year	6,390,000	1,474,000	20,960,000
Change	-19.2%	4.5%	7.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	146,639,000	130,579,000	-11.0%
Digital Tracks	509,627,000	510,623,000	0.2%
Store Singles	693,000	860,000	24.1%
Total	656,959,000	642,062,000	-2.3%
Albums w/TEA*	197,601,700	181,641,300	-8.1%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

DIGITAL TRACKS SALES

'09	509.6 million
'10	510.6 million

SALES BY ALBUM FORMAT

	2009	2010	CHANGE
CD	114,330,000	93,839,000	-17.9%
Digital	31,252,000	35,577,000	13.8%
Vinyl	1,028,000	1,147,000	11.6%
Other	29,000	16,000	-44.8%

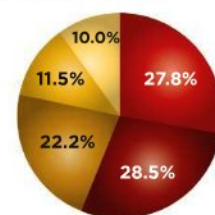
For week ending June 6, 2010. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen SoundScan

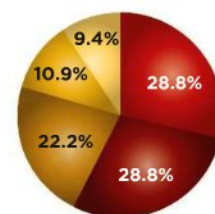
Distributors' Market Share: 05/03/10-05/30/10

UMG SME WMG Indies EMI

Total Albums



Current Albums



This Week	Last Week	2 Weeks Ago	Weeks on Chart	Artist	Title	Cert.	Peak Position
1	Hot Shot Debut		1	#1 JACK JOHNSON IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) BRUSHFIRE 014266*/UMRG (13.98)	To The Sea		1
2	3	4	11	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⬇️	My World 2.0	■	1
3	1	1	3	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 70611/SONY MUSIC (11.98)	Glee: The Music, Volume 3: Showstoppers		1
4	4	6	19	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	2	1
5	5	8	10	USHER LAFACE/JIVE 61552/JLG (13.98)	Raymond V Raymond		1
6	6	12	84	LADY GAGA STREAMLINE/NO5IVE/CHERRYTREE/INTERSCOPE 011805*/NGA (12.98)	The Fame	3	2
7	9	11	5	CAROLE KING & JAMES TAYLOR HEAR 320S3 (19.98 CD/DVD) ⬆️	Live At The Troubadour		4
8	NEW		1	TAIO CRUZ MERCURY 014336/IDJMG (9.98)	Rokstarr		
9	NEW		1	CLAY AIKEN DECCA 014240 (9.98) ⬆️	Tried & True		9
10	17	20	22	KESHA KEMOSABE/ACA 49206/RMG (11.98)	Animal		1
11	12	13	5	GODSMACK UNIVERSAL REPUBLIC 014236/UMRG (9.98) ⬆️	The Oracle		1
12	15	16	11	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 09844/CAPITOL (18.98)	NOW 33		3
13	16	14	6	B.O.B REBELRDC/GRAND HUSTLE/ATLANTIC 518903/AG (13.98) ⬆️	B.o.B Presents: The Adventures Of Bobby Ray		1
14	19	22	81	ZAC BROWN BAND RDR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	2	9
15	8	3	3	THE BLACK KEYS NONESUCH 520266*/WARNER BROS. (15.98)	Brothers		3
16	2	-	2	STONE TEMPLE PILOTS ATLANTIC 519419*/AG (18.98)	Stone Temple Pilots		2
17	22	23	52	THE BLACK EYED PEAS INTERSCOPE 012887*/NGA (13.98)	The E.N.D.	2	1
18	10	5	3	NAS & DAMIAN MARLEY GHETTO YOUTH/DEF JAM/UNIVERSAL REPUBLIC 014135/UMRG (13.98)	Distant Relatives		5
19	14	9	7	AC/DC COLUMBIA 60952*/SONY MUSIC (17.98 CD/DVD) ⬆️	Iron Man 2 (Soundtrack)		4
20	26	26	28	LADY GAGA STREAMLINE/NO5IVE/CHERRYTREE/INTERSCOPE 013872*/NGA (10.98)	The Fame Monster (EP)	■	5
21	7	2	46	THE ROLLING STONES ROLLING STONES/UNIVERSAL REPUBLIC 014130*/UMRG/UME (29.98)	Exile On Main St.	■	1
22	21	19	29	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG (9.98)	My World (EP)	■	5
23	25	25	36	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854/SMN (12.98)	Revolution	●	8
24	24	35	31	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98)	Play On	■	1
25	11	-	2	MARC ANTHONY SONY MUSIC LATIN 67402 (14.98)	Iconos		11
26	30	37	25	ALICIA KEYS MBK/J 46571*/RMG (13.98)	The Element Of Freedom	■	2
27	34	34	82	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⬆️	Fearless	6	1
28	29	30	35	MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. (18.98) ⬆️	Crazy Love	■	1
29	33	32	13	LUDACRIS DTP/DEF JAM 014030*/IDJMG (13.98)	Battle Of The Sexes	●	1
30	13	-	2	SOUNDTRACK HBO 39192/WATERTOWER (16.98)	Sex And The City 2		13
31	23	7	3	BAND OF HORSES BROWNPAF POSSUM/COLUMBIA 69110*/SONY MUSIC (11.98)	Infinite Arms		7
32	35	40	81	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse	2	2
33	32	-	2	WYONNNA CRACKER BARREL 79183 EX/CURB (11.98)	Love Heals: A Tribute To Our Wounded Warriors		32
34	41	36	31	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 1	●	
35	28	15	4	THE NATIONAL 4AD 3X03* (14.98)	High Violet		3
36	43	45	30	TRAIN COLUMBIA 07736/SONY MUSIC (12.98)	Save Me, San Francisco		17
37	45	43	6	MIRANDA COSGROVE COLUMBIA 31048/SONY MUSIC (8.98)	Sparks Fly		8
38	67	67	13	BROKEN BELLS COLUMBIA 55865*/SONY MUSIC (11.98)	Broken Bells		7
39	36	21	7	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 67561/SONY MUSIC (8.98)	Glee: The Music, The Power Of Madonna (EP)		1
40	44	42	26	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 2	●	3
41	18	68	36	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some		5
42	31	24	5	COURT YARD HOUNDS COLUMBIA 52441/SONY MUSIC (11.98)	Court Yard Hounds		
43	50	50	18	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG (13.98)	Rebirth	●	2
44	47	55	10	ERYKAH BADU CONTROL FREAG/MOTOWN 014023*/UMRG (13.98)	NEW AMERYKAH: Part Two: Return Of The Ankh		4
45	42	38	6	BULLET FOR MY VALENTINE JIVE 63457* (16.98)	Fever		3
46	49	47	28	RIHANNA SRP/DEF JAM 013736/IDJMG (19.98)	Rated R	■	4
47	39	33	5	DEFTONES REPRISE 311922*/WARNER BROS. (18.98)	Diamond Eyes		6
48	48	48	17	SADE EPIC 63933*/SONY MUSIC (13.98)	Soldier Of Love	■	1
49	40	17	3	JANELLE MONAE WONDERLAND/BAD BOY 512256/WARNER BROS. (13.98)	The ArchAndroid: Suites II And III		17
50	NEW		1	HAWTHORNE HEIGHTS WIND-UP 13182 (11.98)	Skeletons		



Promotion and sale pricing of the album in the iTunes store for \$7.99 help lift the set with a 33% overall gain and a 105% increase in downloads. It shifts 9,000 total copies—up from nearly 7,000 the week previous.

51 Last week saw both the DVD release of the movie and a digital reissue of its companion album. The set boasts additional tunes by Never Shout Never, Family Force 5, Valora and Kerli. The one-two punch helps push the set back onto the tally with a big jump of 224% (7,000 copies versus 2,000 last week).



After spending three weeks as an iTunes-only release, the set went wide to all physical and digital retailers last week. In turn, it sells 7,000 with a jump of 116%.

56 The singer not only owns the No. 1 album this week—he finds himself with a total of three sets on the list. This album re-enters (thanks in part to an Amazon MP3 store “deal of the day” offer) with a 276% gain, and he re-charts with another at No. 138.



The act's PBS concert special "Live at the Intrepid" began airing last week, sparking the set's 42% increase.

This Week	Last Week	2 Weeks Ago	Weeks on Chart	Artist	Title	Cert.	Peak Position
				IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)			
51	RE-ENTRY		10	SOUNDTRACK BUENA VISTA 005166/WALT DISNEY (18.98)	Alice In Wonderland: Almost Alice		5
52	54	44	11	MONICA J 40398/RMG (11.98)	Still Standing	●	2
53	46	39	5	MERCYME INO/COLUMBIA 67708/SONY MUSIC (13.98)	The Generous Mr. Lovewell		3
54	71	72	35	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing		6
55	165	85	4	GREATEST GAINER SLEIGH BELLS N.E.E.T. 016*/MGM + POP (12.98)	Treats		39
56	RE-ENTRY		16	JACK JOHNSON BRUSHFIRE 012973*/UMRG (13.98) ⊕	En Concert		11
57	51	41	5	TONI BRAXTON ATLANTIC 520269/AG (18.98) ⊕	Pulse		9
58	38	10	3	LCD SOUNDSYSTEM DFA/VIRGIN 09903*/CAPITOL (13.98)	This Is Happening		10
59	60	53	12	MARVIN SAPP VERITY 53158/JLG (11.98)	Here I Am		2
60	59	51	5	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC 523725/AG (25.98 CD/DVD) ⊕	Pass The Jar: Live From the Fabulous Fox Theater In Atlanta		17
61	66	59	20	SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart		18
62	113	54	4	PAGE SETTER 4TROOPS SONY MASTERWORKS 64911 (11.98)	4TROOPS		36
63	64	57	40	TREY SONGZ SONGBROOK/ATLANTIC 518794/AG (18.98)	Ready	●	3
64	69	66	61	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	■	4
65	70	61	55	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse		1
66	68	64	112	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	■	4
67	61	29	4	AS I LAY DYING METAL BLADE 14907 (13.98)	Powerless Rise		10
68	52	56	9	SLASH DIK MAYO 31433* (17.98)	Slash		3
69	74	65	39	JAY-Z ROC NATION 520856*/AG (18.98) ⊕	The Blueprint 3	■	1
70	80	69	14	JASON DERULO BELUGA HEIGHTS 519657/WARNER BROS. (10.98)	Jason Derulo		11
71	65	63	41	SKILLET ARDENT/INO/ATLANTIC 519927/AG (13.98)	Awake		2
72	77	58	47	DAUGHTRY 19/INCA 53744/RMG (16.98) ⊕	Leave This Town	■	1
73	78	80	17	JAHEIM ATLANTIC 522783/AG (18.98)	Another Round		3
74	81	79	84	PINK LAFACE 36759/JLG (13.98)	Funhouse	■	2
75	91	108	138	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 422-845-210/INOJMG (13.98/6.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	10	54
76	62	31	4	THE DEAD WEATHER THIRD MAN 524033*/WARNER BROS. (18.98)	Sea Of Cowards		5
77	105	109	34	KID CUDI DREAM ON/6 D.O.D./UNIVERSAL MOTOWN 013195*/UMRG (13.98) ⊕	Man On The Moon: The End Of Day		4
78	72	62	28	ADAM LAMBERT 19/INCA 54801/RMG (13.98)	For Your Entertainment		3
79	56	-	2	BETTIE LAVETTE ANTI- 87029/EPTAPH (16.98)	Interpretations: The British Rock Songbook		56
80	20	-	2	HANK III CURB 79179* (18.98)	Rebel Within		20
81	55	28	4	CHARICE 143REPRISE 519516/WARNER BROS. (18.98) ⊕	Charice		8
82	102	88	36	PARAMORE FUELED BY RAMEN 518250*/AG (18.98)	Brand New Eyes	●	2
83	116	103	47	OWL CITY UNIVERSAL REPUBLIC 013141*/UMRG (10.98)	Ocean Eyes	■	8
84	98	99	38	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013455/UMRG (9.98)	So Far Gone (EP)		6
85	115	115	60	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones	3	13
86	87	87	27	SOUNDTRACK FOX 522421/RHINO (18.98)	Alvin And The Chipmunks: The Squeakquel	●	6
87	92	84	13	GORILLAZ VIRGIN 27547/CAPITOL (18.98) ⊕	Plastic Beach		2
88	114	111	55	PHOENIX LOVAUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix		37
89	100	89	24	MARY J. BLIGE MATRIARCH/GEFFEN 013722/IGA (13.98)	STRONGER withEach Tear		2
90	101	96	89	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night	■	4
91	112	122	49	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night		2
92	93	100	9	LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013399*/IGA (10.98)	La Roux		92
93	109	112	11	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109/GLASSNOTE (12.98)	Sigh No More		93
94	90	73	36	SELENA GOMEZ & THE SCENE HOLLYWOOD 002831 (18.98) ⊕	Kiss And Tell	●	9
95	96	91	102	SHINEDOWN ATLANTIC 511244/AG (18.98)	The Sound Of Madness	■	8
96	94	93	7	COLT FORD AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits		28
97	79	46	7	JIMMY BUFFETT MAILBOAT 2120 EX (14.98)	Encores		7
98	82	49	4	TENTH AVENUE NORTH REUNION 10144/SONY MUSIC (11.98)	The Light Meets The Dark		15
99	88	75	24	YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 013795/UMRG (13.98)	We Are Young Money	●	9
100	128	107	29	JOHN MAYER COLUMBIA 53087*/SONY MUSIC (13.98)	Battle Studies	●	92

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	86	60	TRINA	Amazin'	13	
102	NEW	1	JOSHUA RADIN	Songs Under A Streetlight (EP)	102	
103	76	52	MELISSA ETHERIDGE	Fearless Love	7	
104	126	119	JOURNEY	Journey's Greatest Hits	10	
105	117	101	COLBIE CAILLAT	Breakthrough	1	
106	97	74	MUSE	The Resistance	3	
107	27	2	WIDESPREAD PANIC	Dirty Side Down	27	
108	89	71	SUSAN BOYLE	I Dreamed A Dream	1	
109	63	18	TALIB KWELI + HI-TEK ARE REFLECTION ETERNAL	Revolutions Per Minute	18	
110	95	92	CHRIS YOUNG	The Man I Want To Be	19	
111	108	102	EASTON CORBIN	Easton Corbin	10	
112	125	142	THREE DAYS GRACE	Life Starts Now	3	
113	37	2	LEELA JAMES	My Soul	37	
114	NEW	1	LAMB OF GOD	Hourglass	114	
115	122	105	BREAKING BENJAMIN	Dear Agony	4	
116	136	121	JOSH TURNER	Haywire	5	
117	133	125	VAMPIRE WEEKEND	Contra	1	
118	123	97	TOBYMAC	Tonight	6	
119	99	81	LAURA BELL BUNDY	Achin' And Shakin'	28	
120	168	177	LIL WAYNE	Tha Carter III	3	
121	120	126	KENNY CHESNEY	Greatest Hits II	3	
122	132	141	CREDENCE CLEARWATER REVIVAL	Chronicle The 20 Greatest Hits	8	99
123	134	127	CAGE THE ELEPHANT	Cage The Elephant	67	
124	124	70	MGMT	Congratulations	2	
125	143	152	ORIGINAL BROADWAY CAST RECORDING	Wicked	125	
126	157	159	LIFEHOUSE	Smoke & Mirrors	6	
127	144	145	TAYLOR SWIFT	Taylor Swift	4	5
128	129	94	JIMI HENDRIX	Valleys Of Neptune	4	
129	83	77	VARIOUS ARTISTS	Philly Soul: The Sound Of Philadelphia: 1967 - 1980	77	
130	RE-ENTRY	25	CHRISTINA AGUILERA	Keeps Gettin' Better: A Decade Of Hits	9	
131	110	82	SOUNDTRACK	American Idol: Season 9	77	
132	57	2	FRAMING HANLEY	A Promise To Burn	57	
133	139	135	VARIOUS ARTISTS	NOW 32	5	
134	130	90	8BALL & MJG	Ten Toes Down	36	
135	121	76	THE SCRIPT	The Script	64	
136	137	132	DARIUS RUCKER	Learn To Live	5	
137	141	140	GARTH BROOKS	The Ultimate Hits	5	3
138	RE-ENTRY	104	JACK JOHNSON	In Between Dreams	2	2
139	145	128	DJ HOLIDAY + GUCCI MANE	Burrprint(2) HD	19	
140	107	95	SHE & HIM	Volume Two	6	
141	177	2	PEDRO FERNANDEZ	Amarte A La Antigua	141	
142	RE-ENTRY	145	MICHAEL JACKSON	Thriller	1	
143	154	158	GUNS N' ROSES	Greatest Hits	4	3
144	178	193	MAXWELL	BLACKsummers'night	1	
145	153	118	ALAN JACKSON	Freight Train	7	
146	142	92	SUGARLAND	Love On The Inside	2	1
147	RE-ENTRY	165	DAUGHTRY	Daughtry	4	1
148	NEW	1	INFANT SORROW	Get Him To The Greek (Soundtrack)	148	
149	106	148	FIVE FINGER DEATH PUNCH	War Is The Answer	7	
150	NEW	1	GOOD OLD WAR	Good Old War	150	
151	147	137	THE DIRTY HEADS	Any Port In A Storm	55	
152	135	83	BONE THUGS-N-HARMONY	UNIS: The World's Enemy	14	
153	58	2	ALL TIME LOW	Straight To DVD	58	
154	53	27	THE ROLLING STONES	Exile On Main St.: Rarities Edition	27	
155	149	139	GARY ALLAN	Get Off On The Pain	5	
156	118	2	LARRY HERNANDEZ	Larrymania	118	
157	151	161	REBA	Keep On Loving You	1	
158	163	134	SOUNDTRACK	The Twilight Saga: New Moon	1	
159	162	153	VARIOUS ARTISTS	WOW Gospel 2010	40	
160	RE-ENTRY	61	KEITH URBAN	Defying Gravity	1	
161	176	179	EDWARD SHARPE & THE MAGNETIC ZEROES	Up From Below	161	
162	150	138	ROBIN THICKE	Sex Therapy: The Session	9	
163	RE-ENTRY	60	RASCAL FLATTS	Unstoppable	1	
164	152	163	TIM MCGRAW	Southern Voice	2	
165	NEW	1	DIXIE CHICKS	Playlist: The Very Best Of The Dixie Chicks	165	
166	148	167	THE XX	xx	94	
167	RE-ENTRY	89	FRANK SINATRA	Nothing But The Best	2	
168	167	150	KIDZ BOP KIDS	Kidz Bop 17	12	
169	161	143	BLAKE SHELTON	Hillbilly Bone (EP)	3	
170	156	133	VARIOUS ARTISTS	WOW Hits 2010	33	
171	187	156	SOUNDTRACK	Twilight	2	1
172	75	2	KEITH JARRETT / CHARLIE HADEN	Jasmine	75	
173	188	174	MICHAEL JACKSON	The Essential Michael Jackson	2	54
174	189	155	MILEY CYRUS	The Time Of Our Lives (EP)	2	
175	180	175	MICHAEL JACKSON	Michael Jackson's This Is It (Soundtrack)	2	1
176	198	173	BEYONCE	I Am...Sasha Fierce	2	1
177	155	120	SHARON JONES & THE DAP-KINGS	I Learned The Hard Way	15	
178	179	146	TIMBALAND	Timbaland Presents Shock Value II	38	
179	RE-ENTRY	56	SOUNDTRACK	Hannah Montana: The Movie	1	
180	NEW	1	INDIA	Unica	180	
181	184	186	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits	3	8
182	131	78	THE NEW PORNOPHAGERS	Together	18	
183	183	176	MOTLEY CRUE	Greatest Hits	94	
184	186	170	GUCCI MANE	The State Vs. Radric Davis	10	
185	190	180	MGMT	Oracular Spectacular	38	
186	164	25	ONEREPUBLIC	Waking Up	21	
187	140	183	THEORY OF A DEADMAN	Scars & Souvenirs	26	
188	200	191	PINK FLOYD	Dark Side Of The Moon	1	
189	195	185	MICHAEL BUBLE	It's Time	3	7
190	166	151	CASTING CROWNS	Until The Whole World Hears	4	
191	185	164	VARIOUS ARTISTS	Radio Disney Jams 12	26	
192	119	88	BROOKS & DUNN	The Greatest Hits Collection	4	4
193	171	129	SARA GROVES	Fireflies And Songs	119	
194	127	110	JOSH RITTER	So Runs The World Away	41	
195	RE-ENTRY	91	LED ZEPPELIN	Motherhip	2	7
196	196	49	ORIGINAL BROADWAY CAST RECORDING	Jersey Boys	85	
197	182	198	NICKELBACK	All The Right Reasons	3	1
198	RE-ENTRY	71	EMINEM	Curtain Call: The Hits	2	1
199	RE-ENTRY	25	FOO FIGHTERS	Greatest Hits	11	
200	NEW	1	THE MELVINS	Bride Screamed Murder	200	

102

The singer's \$2.99 iTunes-exclusive EP sports four songs and acts as a preview of his new studio set, due Sept. 7 in the United States. The EP bows with 5,000 downloads and enters Top Digital Albums at No. 11.

114

The band celebrated its 15th year of recording with an array of releases, including this triple-album anthology (see story, page 39). Below the threshold of the chart are distillations of the compilation, a six-LP boxed set and an uber deluxe package that comes with a guitar.

130

On the eve of her "Bionic" release, an Amazon MP3 store daily deal on this hits package enables its re-entry with a 59% increase. Her new album should make a top three debut on the Billboard 200 next week.

147

The album is part of Walmart's discount rollback program. It's up 42% overall, but increases by 57% at mass merchants.

165

Oddly enough, this budget-priced "Playlist" set is the first greatest-hits package for the superstar country trio. With only 12 songs, it features just five of the act's 14 top 10 hits.

M		O		P		R		S		T		U		V		W		X		Y	
BOB MARLEY AND THE WAILERS		MOTLEY CRUE		MUMFORD & SONS		ONEREPUBLIC		PINK FLOYD		LA ROUX		FRANK SINATRA		GLEE: THE MUSIC: THE POWER OF MADONNA (EP)		TALIB KWELI + HI-TEK ARE REFLECTION ETERNAL		TRAIN		WIDESPREAD PANIC	
75		183		93		186		136		92		167		86		109		36		107	
MAXWELL		MUSE		NICKELBACK		OWI CITY		PINK		DARIUS RUCKER		SKILLET		THE MOVIE		TREY SONGZ		TRINA		HANK WILLIAMS III	
144		106		106		83		74		136		71		39		63		101		80	
JOHN MAYER		HAS & DAMIAN "JR. GONG"		JERSEY BOYS		WICKED		JOSHUA RADIN		SADE		STONE TEMPLE PILOTS		THE MOVIE		JOSH TURNER		PHILADELPHIA		WYNONNA	
100		196		196		125		102		48		136		179		116		129		33	
TIM MCGRAW		MARLEY		THE NATIONAL		REBA		RASCAL FLATTS		THE SCRIPT		SUGARLAND		SEX AND THE CITY 2		CARRIE UNDERWOOD		THE XX			
164		18		35		157		163		135		146		30		24		166			
MELVIN		THE NEW		BRAD PAISLEY		RIHANNA		REBA		BOB SEGER & THE SILVER BULLET BAND		TAYLOR SWIFT		THE TWILIGHT SAGA: NEW MOON		USHER					
200		153		91		153		157		181		27		158		5					
MERCYME		PORNOGRAPHERS		PARAMORE		JOSH RITTER		THE ROLLING STONES		SHE & HIM		THE ROLLING STONES		THE TWILIGHT SAGA: NEW MOON							
183		182		82		194		194		95		194		171							
MGMT		NICKELBACK				THE ROLLING STONES				ALICE IN WONDERLAND: ALMOST ALICE		ALVIN AND THE CHIPMUNKS: THE SQUEAKQUEL		GLEE: SEASON ONE: THE MUSIC VOLUME 2							
124		32								51		86		40							
JANELLE MONAE																					
49																					
MONICA																					
52																					



HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	HOT SHOT DEBUT	1	INFANT SORROW SARGENT HOUSE 038* (14.98)	Get Him To The Greek (Soundtrack)	
2	NEW		GOOD OLD WAR SARGENT HOUSE 038* (14.98)	Good Old War	
3	3	43	EDWARD SHARPE & THE MAGNETIC ZEROES COMMUNITY/FAIRFAX 542*/VAGRANT (13.98)	Up From Below	
4	NEW		THE MELVINS IPECAC 112 (16.98)	Bride Screamed Murder	
5	NEW		STICK TO YOUR GUNS SUMERIAN 31 (11.98)	The Hope Division	
6	NEW		TIFT MERRITT FANTASY 31965/CONCORD (18.98)	See You On The Moon	
7	4	6	CRYSTAL CASTLES FICTION/LAST GANG/LIES/UNIVERSAL MOTOWN 014374/UMRG (10.98)	Crystal Castles	
8	NEW		PAUL WELLER YEP ROC 2218 (16.98)	Wake Up The Nation	
9	14	12	GREATEST GAINER NEON TREES MERCURY 013972*/IDJMG (10.98)	Habits	
10	1	2	DAVID CROSS SUB POP 882 (13.98)	Bigger And Blacker	
11	5	26	THE TEMPER TRAP LIBERATION/CLASSNOTE 80622/COLUMBIA (12.98)	Conditions	
12	11	4	MATT KENNON BAMAJAM 01002 (13.98)	Matt Kennon	
13	9	2	LEE DEWYZE 19 DIGITAL EX (9.98)	American Idol Season 9 Favorite Performances	
14	6	2	CRYSTAL BOWERSOX 19 DIGITAL EX (9.98)	American Idol Season 9 Favorite Performances	
15	17	35	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170/UMRG (13.98)	Lungs	
16	7	4	LEE DEWYZE WULF 2916 (12.98)	Slumberland	
17	2	2	MARINA & THE DIAMONDS CHOP SHOP/ATLANTIC 524155/AG (13.98)	The Family Jewels	
18	19	20	ONE ESKIMO SHANGRI-LA 101040* (9.98)	One eskimo	
19	23	7	TROMBONE SHORTY VERVE FORECAST 014194/VG (10.98)	Backatown	
20	20	5	NIKKI YANOFSKY DECCA 014138 (9.98)	Nikki	
21	RE-ENTRY		MIKE SNOW DOWNTOWN 70085* (14.98)	Mike Snow	
22	NEW		CHASE COY UNIVERSAL REPUBLIC 014275*/UMRG (12.98 VINYL)	Picturesque	
23	12	3	TRACEY THORN MERGE 379 (14.98)	Love And Its Opposite	
24	22	16	LOCAL NATIVES FRENCHKISS 042* (12.98)	Gorilla Manor	
25	NEW		CHERRYHOLMES SKAGGS FAMILY 902021 (12.98)	Cherryholmes IV: Common Threads	



The rock band makes its second appearance on the chart with its third album, following the No. 33 peak of its 2008 sophomore set, "Comes From The Heart."



The trio performed on both "Late Night With Jimmy Fallon" and the "MTV Movie Awards Post Party" during the tracking week, helping the set's re-entry with a 73% gain.



The album's "My Heart Is Yours" was heard in last week's wedding special of the VH1 show "Tough Love," prompting a 116% jump for the set.

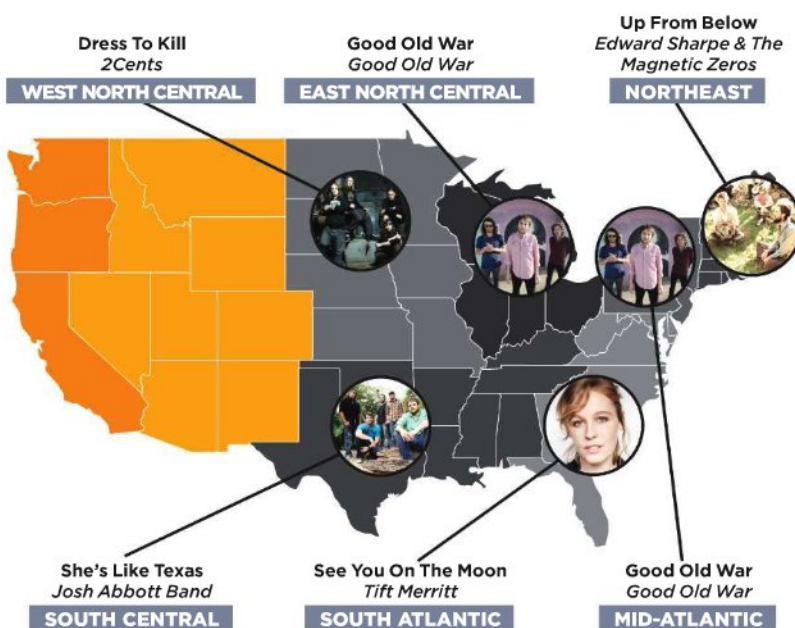
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
26	36	12	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven	
27	31	30	ASKING ALEXANDRIA SUMERIAN 022 (13.98)	Stand Up And Scream	
28	42	3	NECRO PSYCHO + LOGICAL-RECORDS 0060/RBC (15.98)	DIE!	
29	29	4	THE EXPENDABLES STOOPID 0062* (11.98)	Prove It	
30	16	2	KAREN ELSON THIRD MAN 493*/XL (14.98)	The Ghost Who Walks	
31	NEW		JULION ALVAREZ Y SU NORTENO BANDA CUSTARD/UNIVERSAL MOTOWN 012953/UMRG (12.98)	Ni Lo Intentes	
32	25	11	CRASH KINGS CUSTARD/UNIVERSAL MOTOWN 012953/UMRG (12.98)	Crash Kings	
33	RE-ENTRY		JUSTIN NOZUKA COALITION 0111/GLASSNOTE (12.98)	You I Wind Land And Sea	
34	24	10	PAPER TONGUES A&M/OCTONE 013970/GA (12.98)	Paper Tongues	
35	RE-ENTRY		ELIZABETH COOK 31 TIGERS 3102 (14.98)	Welder	
36	18	4	WAKEY!WAKEY! FAMILY RECORDS 00034 (12.98)	Almost Everything I Wish I'd Said The Last Time I Saw You	
37	NEW		BORN RUFFIANS WARP 194* (15.98)	Say It	
38	RE-ENTRY		BAND OF SKULLS SHANGRI-LA 101027* (9.98)	Baby Darling Doll Face Honey	
39	41	7	V.V. BROWN CAPITOL 86235 (12.98)	Travelling Like The Light	
40	48	17	WE CAME AS ROMANS EQUAL VISION 175 (13.98)	To Plant A Seed	
41	43	2	SHAMAN'S HARVEST SHAMAN'S HARVEST 40672/TRIBAL (9.98)	Shine	
42	33	8	THE TALLEST MAN ON EARTH DEAD OCEANS 040* (14.98)	The Wild Hunt	
43	RE-ENTRY		TRAILER CHOIR SHOW DOG-UNIVERSAL 025 (7.98)	Off The Hillbilly Hook (EP)	
44	NEW		MOE. FATBOY 6656 (9.98)	Shasm Hits: Volume One	
45	34	40	SIDEWALK PROPHETS FERNET/WORD-CURR 887900/WARNER BROS. (9.98)	These Simple Truths	
46	RE-ENTRY		THE MORNING BENDERS +1 566*/ROUGH TRADE (14.98)	Big Echo	
47	RE-ENTRY		ZUILL BAILEY TELARC 31978/CONCORD (17.98)	Bach: Cello Suites	
48	NEW		RICK PINO FIRE RAIN 36657 (12.98)	The Narrow Road	
49	21	2	DAMIEN JURADO SECRETLY CANADIAN 192* (14.98)	Saint Bartlett	
50	13	2	WILL YOUNG 19/JIVE 73263/JLG (8.98)	Leave Right Now	



HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	15	3	#1 YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)		
2	4	12	LOVE LIKE CRAZY LEE BRICE (CUBS)		
3	6	4	TEACH ME HOW TO DOUGIE CALI SWAG DISTRICT (CAPITOL)		
4	3	21	KEEP ON LOVIN' YOU STEEL MAGNOLIA (BIG MACHINE)		
5	16	3	SHARK IN THE WATER V.V. BROWN (CAPITOL)		
6	9	8	HOLD YOU (HOLD YUH) GYPTIAN (VP)		
7	12	7	ANIMAL NEON TREES (MERCURY/IDJMG)		
8	11	9	LAY ME DOWN THE DIRTY HEADS FEATURING ROME (EXECUTIVE)		
9	13	8	YOU'RE THE ONE DONDRIA (SO SO DEF/MALACO)		
10	18	3	143 BOBBY BRACKINS FEATURING RAY J (TYCOON STATUS/UNIVERSAL REPUBLIC)		
11	17	11	NINA BONITA CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATINO)		
12	NEW		IYIYI CODY SIMPSON FEATURING FLO RIDA (ATLANTIC)		
13	14	9	ALL OR NOTHING THEORY OF A DEADMAN (604/ROADRUNNER/RRP)		
14	8	3	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)		
15	24	2	OUR GOD CHRIS TOMLIN (SIXSTEPS/SPARROW/EMI CMG)		
16	19	3	BACHATA EN FUKUOKA JUAN LUIS GUERRA Y 440 (CAPITOL LATIN)		
17	RE-ENTRY		STAND BY ME PRINCE ROYCE (TOP STOP)		
18	25	3	WHY WOULD YOU STAY? KEM (UNIVERSAL MOTOWN)		
19	2	2	UP TO THE MOUNTAIN CRYSTAL BOWERSOX (19/JIVE/JLG)		
20	20	8	TE PIDO PERDON TITO "EL BAMBINO" (SIENTE)		
21	RE-ENTRY		GET BACK UP TORYMAC (FOREFRONT/EMI CMG)		
22	23	14	ALL OF CREATION MERCYME (INO/COLUMBIA)		
23	NEW		DIME QUE ME QUIERES BANDA EL RECODO (FONOVISA)		
24	NEW		OPPOSITE OF ADULTS CHIDDY BANG (VIRGIN/CAPITOL)		
25	NEW		WAY OUT HERE JOSH THOMPSON (COLUMBIA (NASHVILLE))		

REGIONAL HEATSEEKERS #1 ALBUMS



NEW ON THE CHARTS

Chase Coy, "Picturesque"

The 19-year-old singer/songwriter makes his first Billboard chart appearance as his major-label debut album bows at No. 22 on Heatseekers Albums. Eighty-eight percent of its first-week sales were downloads; collectively, the set's tracks sold 10,000 copies last week.



PACIFIC

- 1 Stick To Your Guns
The Hope Division
- 2 Edward Sharpe & The Magnetic Zeros
Up From Below
- 3 Crystal Castles
Crystal Castles
- 4 The Expendables
Prove It
- 5 Infant Sorrow
Get Him To The Greek (Soundtrack)
- 6 Melvins
Bride Screamed Murder
- 7 The Temper Trap
Conditions
- 8 Paul Weller
Wake Up The Nation
- 9 Mike Snow
Mike Snow
- 10 Good Old War
Good Old War

MOUNTAIN

- 1 Necro
DIE!
- 2 Good Old War
Good Old War
- 3 Infant Sorrow
Get Him To The Greek (Soundtrack)
- 4 Edward Sharpe & The Magnetic Zeros
Up From Below
- 5 Stick To Your Guns
The Hope Division
- 6 Neon Trees
Habits
- 7 We Came As Romans
To Plant A Seed
- 8 Melvins
Bride Screamed Murder
- 9 Mindi Abair
In Hi-Fi Stereo
- 10 Jenny Oaks Baker
Then Sings My Soul

THIS WEEK	LAST WEEK	2 WEEKS AGO	LAST WEEK ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
1	2	3	4	#1 1WK CALIFORNIA BURLS DR. LUKE, M. MARTIN, B. BLANCO (K. PERRY, J. GOTTWALD, K. S. MARTIN, B. LEVIN, B. MCKEE, C. C. BRADUS, JR.) GREATEST GAINER/AIRPLAY OMG WILL.I.A.M. (W. ADAMS)	Katy Perry Featuring Snoop Dogg Capitol Usher Featuring Will.i.am LafaCeJulo		1
2	1	1	10	ARPLANES ALEX DA KID, FRANK E. (B. R. SIMMONS, JR., F. FRANKS, A. GRANT, J. DUSSOLLETT, T. SOMMERS)	B.o.B Featuring Hayley Williams RebelRock/Grand Hustle/Atlantic		2
3	4	7	17	YOUR LOVE IS MY DRUG DR. LUKE, B. BLANCO, ANMO (K. SEBERT, P. SEBERT, J. COLEMAN)	Ke\$ha Kemosabe/RCA/RMG		4
5	11	16	10	GREATEST GAINER/DIGITAL BILLIONAIRE THE SNEEZINGTONS (T. MCCOY, B. MARS, P. LAWRENCE, A. LEVINE)	Travie McCoy Featuring Bruno Mars Nappy Boy/DeCay/Interscope/Red Bull		5
6	5	4	15	BREAK YOUR HEART T. CRUZ, F. T. SMITH (T. CRUZ, F. T. SMITH, C. BRIDGES)	Taio Cruz Featuring Ludacris Mercury/DJMG		1
7	6	6	10	ALEJANDRO REDONE, LADY GAGA (N. KHAYAT, S. G. GERMANOTTA)	Lady Gaga Streamline/KonLive/CherryTree/Interscope		6
8	7	5	19	NOTHIN' ON YOU THE SNEEZINGTONS (B. R. SIMMONS, JR., B. MARS, P. LAWRENCE, A. LEVINE)	B.o.B Featuring Bruno Mars RebelRock/Grand Hustle/Atlantic		1
9	16	21	6	ROCK THAT BODY D. GUETTA, L. I. AM, N. KNIGHT, K. MINOZEMA, N. ADAMS, A. PINEA, J. GOMEZ, F. FERGUSON, D. GUETTA, M. KNIGHT, A. WALKER, J. BAPTISTE, J. J. MONSIEU, R. BORDY, JR.)	The Black Eyed Peas Interscope		9
10	8	14	14	BULLETPROOF B. LANGMAID, E. JACKSON (E. JACKSON, B. LANGMAID)	La Rocc Big Life/Polydor/CherryTree/Interscope		8
11	10	9	5	NOT AFRAID BOL-IDA, (M. MATHERS, I. E. RESTO, M. SAMUELS, J. EVANS, M. BURNETTE)	Eminem Web/Shady/Aftermath/Interscope		1
12	9	11	36	HEY, SLOL SISTER M. TEREFE, E. SPIONAGE, G. WATTENBERG (P. MONAHAN, E. LIND, A. BJORKLUND)	Train Columbia	2	3
13	15	20	5	FIND YOUR LOVE K. WEST, J. BHASKER (A. GRAHAM, K. WEST, E. WILSON, P. REYNOLDS)	Drake Young Money/Cash Money/Universal Motown		13
14	14	13	43	NEED YOU Y'OW P. WORELY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum Capitol Nashville/Capitol	3	2
15	HOT SHOT DEBUT		1	MISS ME BOL-IDA, N. SHEBIB (A. GRAHAM, M. SAMUELS, N. SHEBIB, D. CARTER, D. EDWARDS, D. RICHARDSON)	Drake Featuring Lil Wayne Young Money/Cash Money/Universal Motown		15
16	12	12	21	YOUNG FOREVER K. WEST (M. GOLD, F. MERTENS, L. BERNARD, S. C. CARTER, K. WEST)	Jay-Z + Mr. Hudson ROC Nation		16
17	13	10	17	RUDE BOY STARGATE, R. SWIRE (M. S. ERIKSEN, T. E. HERMANSEN, E. DEAN, M. RIDDICK, R. SWIRE, R. FENTY)	Rihanna SRP/Def Jam/DJMG		1
18	17	15	26	J.R. ROTEM (J. DESROULEAUX, J. R. ROTEM, C. KELLY)	Jason Derulo Beluga Heights/Warner Bros.		5
19	31	40	6	COOLER THAN ME M. POSNER (M. POSNER, E. HOLLIES)	Mike Posner J/RMG		19
20	19	17	27	BREAKEVEN D. O'DONOGHUE, M. SHEEHAN, L. FRAMPTON, S. A. KIPNER (D. O'DONOGHUE, M. SHEEHAN, L. FRAMPTON, S. A. KIPNER)	The Script Phonogenic/Epic		12
21	22	19	13	OVER BOL-IDA, A. KHAALIQ (A. GRAHAM, M. SAMUELS, N. BRONGERS)	Drake Young Money/Cash Money/Universal Motown		14
22	18	8	3	CAN'T BE TAMED ROCK MAFIA (M. D. H. CYRUS, A. ARMATO, T. JAMES, M. POMPETZKI, PINZA)	Mike Cyrus Hollywood		8
23	23	22	28	TELEPHONE R. JEFFINS, LADY GAGA (S. G. GERMANOTTA, R. JEFFINS, L. DAVIES, L. FRANKLIN, B. KNOWLES)	Lady Gaga Featuring Beyonce Streamline/KonLive/CherryTree/Interscope		3
24	21	18	15	MY CHICK BAD THE LEGENDARY TRAXSTER (C. BRIDGES, O. T. MARAJ, S. LINDLEY, D. DAVIDSON)	Ludacris Featuring Nicki Minaj DTP/Def Jam/DJMG		11
25	25	59	6	UNDO IT M. BRIGHT (C. UNDERWOOD, K. DIOGUARDI, M. FREDERIKSEN, L. LAIRO)	Carrie Underwood 19/Arista Nashville		25
26	NEW		1	DYNAMITE DR. LUKE, B. BLANCO (L. GOTTWALD, K. S. MARTIN, B. LEVIN, B. MCKEE, T. CRUZ)	Taio Cruz Mercury/DJMG		26
27	27	24	36	HAVEN'T MET YOU YET B. ROCK (A. FOSTER, A. CHANG, M. BUBLE)	Michael Buble 143/Reprise		24
28	36	34	5	MY FIRST KISS DR. LUKE, B. BLANCO (L. GOTTWALD, B. LEVIN, S. FOREMAN, N. MOTTE)	3OH!3 Featuring Ke\$ha Photo Finish/RRP		9
29	29	27	9	UN-THINKABLE (I'M READY) A. KEYS, K. BROTHERS, N. SHEBIB (A. KEYS, A. GRAHAM, K. BROTHERS, JR., N. SHEBIB)	Alicia Keys BMG/RMG		27
30	28	41	7	IMPOSSIBLE ANTHONY (A. BIRGISSEON, I. WROLDSEN)	Shontelle SRP/SRC/Universal Motown		28
31	33	28	11	THE HOUSE THAT BUILT ME FLUIDDELL, M. WRUCKE (T. DOUGLAS, A. SHAMBLIN)	Miranda Lambert Columbia (Nashville)		28
32	32	25	35	TIK TOK DR. LUKE, B. BLANCO (K. SEBERT, L. GOTTWALD, B. LEVIN)	Ke\$ha Kemosabe/RCA/RMG		1
33	37	39	16	ALL I DO IS WIN DJ KHAALIQ, DJ KHAILO, C. KHAILO, C. BRIDGES, W. BROTHERS, I. T. C. BRADUS, JR., T. PAIN, J. MOLLINGS, L. MOLLINGS)	Rich Ross We the Best III		33
34	56	84	10	RIDIN' SOLO J. R. ROTEM (J. DESROULEAUX, J. R. ROTEM)	Jason Derulo Beluga Heights/Warner Bros.		33
35	26	23	11	EEINIE MEENIE B. BLANCO (B. LEVIN, K. ANDERSON, C. C. BATTEYS, A. BATTY, J. BIEBER, M. PALACIOS, E. CLARK)	Sean Kingston & Justin Bieber Beluga Heights/Epic		15
36	34	33	18	I MADE IT (CASH MONEY HEROES) K. VINCE, R. DUFFY, K. KASHER, D. CARTER, J. SEAN, J. SKALLER, R. LAROW)	Kevin Rudolf Feat. Birdman, Jay Sean, & Lil Wayne Cash Money/Universal Republic		21
37	30	35	32	BAD ROMANCE REDONE, LADY GAGA (N. KHAYAT, S. G. GERMANOTTA)	Lady Gaga Streamline/KonLive/CherryTree/Interscope		2
38	NEW		1	GOT YOUR BACK DJ TOOMP (C. J. HARRIS, JR., A. DAVIS, T. NASH)	T.I. Featuring Keri Hilson Grand Hustle/Atlantic		38
39	41	46	9	THIS AFTER			

Katy Perry logs her second Billboard Hot 100 No. 1, following "I Kissed a Girl" in 2008, as "California Gurls," featuring Snoop Dogg, rises 2-1 in its fourth week on the chart. The song is the quickest Capitol Records single to sprint to the top since Bobbie Gentry's "Ode to Billie Joe" likewise reached No. 1 in four weeks on the Aug. 26, 1967, chart. Perry's hit crowns the survey thanks in part to its sum of 318,000 downloads sold (up 18%) in the chart's tracking week, according to Nielsen SoundScan. The cut leads Hot Digital Songs for a third week. On Hot 100 Airplay, "California" 9.2 million in audience, up 25%, according to Nielsen BDS). —Gary Trust

THIS WEEK	LAST WEEK	WEEKS AGO	TITLE	Artist	CERT.	PEAK POSITION
			PRODUCER (SONGWRITER)	(IMPRINT / PROMOTION LABEL)		
56	38	30	9 WINNER J.TIMBERLAKE,R.KNOX (J.TIMBERLAKE,R.TADROSS,J.FAUNTERLOY II,C.J.HARRIS, JR.)	Jamie Foxx Featuring Justin Timberlake & T. J. (JRMG)	28	
57	61	65	8 CRAZY TOWN M.KNOX (R.CLAWSON,B.JONES)	Jason Aldean (BROKEN BOW)	57	
58	62	60	10 SHE WON'T BE LONELY LONG K.STEGALL (D.JOHNSON,P.O'DONNELL,G.GRIFFIN)	Clay Walker (CURB)	58	
59	51	50	15 GIMMIE THAT GIRL M.WRIGHT (R.AKINS,D.DAVIDSON,B.HAYSUPL)	Joe Nichols (SHOW DOG/UNIVERSAL)	34	
60	65	61	6 GETTIN' OVER YOU David Guetta & Chris Willis Featuring Fergie & LMFAO (D.GUETTA,G.SIMPRES,V.FEY,RASTON (D.GUETTA,RED FOO,G.SIMPRES,G.WILLIS,F.NESTORER,S.FEY,W.ADMINS,F.PERGUSON-SMYLIE) (SUNSHINE/WEARS CAPTOL)	Fergie & LMFAO (BAD BOY/INTERSCOPE)	60	
61	67	72	10 HELLO GOOD MORNING DANJIA (RICO LOVE,F.N.HILLS,M.ARAICA,C.J.HARRIS, JR.)	Diddy - Dirty Money (INTERSCOPE)	34	
62	68	63	11 I NEVER TOLD YOU K.CALLAT (C.CALLAT,K.DIOGUARDI,J.REEVES)	Colbie Caillat (UNIVERSAL REPUBLIC)	62	
63	60	53	14 THE MAN I WANT TO BE J.STROUD (B.JAMES,T.NICHOLS)	Chris Young (RCA NASHVILLE)	48	
64	77	87	5 LOVE LIKE CRAZY D.JOHNSON (D.JOHNSON,T.JAMES)	Lee Brice (CURB)	64	
65	99	-	4 YOU AND YOUR HEART R.CARRANZA,J.JOHNSON,M.PODLEWSKI,Z.GILL,A.TOPOL (J.JOHNSON)	Jack Johnson (BRUSHFIRE/UNIVERSAL REPUBLIC)	20	
66	80	95	3 FREE K.STEGALL,Z.BROWN (Z.BROWN)	Zac Brown Band (HOME GROWN/ATLANTIC/BIGGER PICTURE)	66	
67	63	54	14 LIL FREAK E.WILLIAMS,P.OWLOW DA DON (J.JONES,E.WILLIAMS,E.DEAN,U.RAYMOND IV,O.T.MARAJ,S.H.MORRIS)	Usher Featuring Nicki Minaj (LAFACE/JLG)	40	
68	71	67	12 I'M BACK TRACKSLAYERZ (C.J.HARRIS, JR.,D.RANDALL,D.DUNCAN)	T.I. (GRAND HUSTLE/ATLANTIC)	44	
69	NEW	1	GOOD VIBRATIONS A.ANDERS,PASTROM,R.MURPHY (D.HARTMAN,M.WAHLBERG,D.WAHLBERG,SPICE)	Glee Cast (20TH CENTURY FOX TV/COLUMBIA)	69	
70	20	100	3 POKER FACE A.ANDERS,PASTROM,R.MURPHY (S.G.GERMANOTTA,N.KHAYAT)	Glee Cast (20TH CENTURY FOX TV/COLUMBIA)	20	
71	78	85	7 RIDE C.STEWART,T.NASH (C.PHARRIS,T.NASH,C.A.STEWART,C.BRIDGES)	Clara Featuring Ludacris (LAFACE/JLG)	71	
72	24	-	2 BEAUTIFUL DAY R.MINOR,B.GILDERMAN (A.CLAYTON,THE EDGE,BONO,L.MULLEN, JR.)	Lee DeWyze (19/RCA/RMG)	24	
73	75	66	15 NEIGHBORS KNOW MY NAME T.TAYLOR,PHAYES,J.MCGEE,T.NEVERTSON,T.TAYLOR,PHAYES)	Trey Songz (SONGBORG/ATLANTIC)	43	
74	64	56	15 BEAMER, BENZ, OR BENTLEY PRIME (C.LLOYD,L.JAMES,M.FORNO)	Lloyd Banks Featuring Juelz Santana (G UNIT)	49	
75	NEW	1	DEJA VU G.KURSTIN,3OH!3 (S.FOREMAN,N.MOTTE,G.KURSTIN)	3OH!3 (PHOTO FINISH/ATLANTIC/RRP)	75	
76	44	-	2 HALLELUJAH R.MINOR,B.GILDERMAN (L.COHEN)	Lee DeWyze (19)	44	
77	82	83	11 WRONG BABY WRONG D.HUFF,M.MCBRIDE (S.B.LILES,R.E. ORRALL,B.WARREN,B.WARREN)	Martina McBride (RCA NASHVILLE)	77	
78	73	70	12 I GOTTA GET TO YOU T.BROWN,G.TRAIT (J.LAUDERDALE,J.RITCHIEYB,LARSEN)	George Strait (RCA NASHVILLE)	70	
79	NEW	1	ANOTHER ONE BITES THE DUST A.ANDERS,PASTROM,R.MURPHY (J.DEACON)	Glee Cast (20TH CENTURY FOX TV/COLUMBIA)	79	
80	66	-	2 FALLING SLOWLY R.MINOR,B.GILDERMAN (G.HANSARD,M.INGLOVA)	Lee DeWyze & Crystal Bowersox (19)	66	
81	91	-	2 TEACH ME HOW TO DOUGIE C.FOWLER,E.WEST (C.FOWLER,C.GLEE,C.CHILDS,E.WEST)	Cali Swag District (CAPTOL)	81	
82	74	71	18 UNSTOPPABLE D.HUFF,RASCAL FLATTS (J.DEMARCUS,H.LINDSEY,J.T.SLATER)	Rascal Flatts (LYRIC STREET)	52	
83	NEW	1	PRETTY GOOD AT DRINKIN' BEER C.CHAMBERLAIN,B.CURRINGTON (T.JONES)	Billy Currington (MERCURY NASHVILLE)	83	
84	86	90	7 I KEEP ON LOVING YOU R.MCINTIRE,T.BROWN (R.DUNN,T.MCBRIDE)	Reba (STARSTRUCK/VALORY)	84	
85	98	-	2 SEX ROOM KAJUN (C.BRIDGES,T.NEVERTSON,T.SCALES,T.TAYLOR,K.JOHNSON)	Ludacris Featuring Trey Songz (DTP/DEF JAM/DJMG)	85	
86	90	-	2 THE ONLY EXCEPTION R.CAVALLI,PARAMORE (H.WILLIAMS,J.FARRO)	Paramore (FUELED BY RAMEN/ATLANTIC/RRP)	86	
87	NEW	1	TELL ME SOMETHING GOOD A.ANDERS,PASTROM,R.MURPHY (S.H.MORRIS)	Glee Cast (20TH CENTURY FOX TV/COLUMBIA)	87	
88	79	69	17 SOLO J.R.KOTEN (T.S.LEWIS,K.JONES,A.FIGG,J.DESROULEAUX,J.HARRISON,J.JACKSON,J.R.ROTEN)	lyaz (TIME IS MONEY/BELUGA HEIGHTS/EPRISE)	32	
89	76	68	14 KEEP ON LOVIN' YOU D.HUFF (C.STAPLETON,T.WILLMON)	Steel Magnolia (BIG MACHINA)	68	
90	84	76	17 EVERYTHING TO ME M.ELLIOTT,LAMB (M.ELLIOTT,C.LAMB,J.SULLIVAN,F.BASKETT,C.MCDONALD,J.D.WILLIAMS)	Monica (JRMG)	44	
91	RE-ENTRY	2	I'M IN D.HUFF,K.URBAN (R.FOSTER,G.MIDDLEMAN)	Keith Urban (CAPITOL NASHVILLE)	91	
92	RE-ENTRY	3	GLITTER IN THE AIR B.MANN (PINK,B.MANN)	Pink (LAFACE/JLG)	18	
93	NEW	1	LOSER A.ANDERS,PASTROM,R.MURPHY (B.HANSEN,C.STEPHENSON)	Glee Cast (20TH CENTURY FOX TV/COLUMBIA)	93	
94	NEW	1	LITTLE WHITE CHURCH W.KIRKPATRICK,LITTLE BIG TOWN (K.FAIRCHILD,W.KIRKPATRICK,K.SCHALPMAN,PSWEET,J.WESTBROOK)	Little Big Town (CAPITOL NASHVILLE)	94	
95	NEW	1	IT'S A MAN'S, MAN'S MAN'S WORLD A.ANDERS,PASTROM,R.MURPHY (J.BROWN,B.NEWSOME)	Glee Cast (20TH CENTURY FOX TV/COLUMBIA)	95	
96	NEW	1	DIRTY PICTURE T.CRUIZ,F.T.SMITH (T.CRUIZ,F.T.SMITH)	Talo Cruz Featuring Ke\$ha (MERCURY/UMJMG)	96	
97	NEW	1	SHARK IN THE WATER T.TYSER,MACK (MACK,T.TYSER)	V.V. Brown (CAPITOL)	97	
98	RE-ENTRY	2	HOLD YOU (HOLD YUH) FIRE PETER (W.EDWARDS,R.JOHNSON)	Gyptian (900 VP)	98	
99	83	74	1 ROGER THAT PHENOM (D.CARTER,J.BOSWELL,D.FRANKLIN,O.T.MARAJ,M.STEVENSON)	Young Money (UNIVERSAL MOTOWN)	56	
100	NEW	1	ANIMAL T.PAGNOTTA (T.GI.FENN,T.PAGNOTTA,R.CAMPRELL)	Neon Trees (MERCURY/UMJMG)	100	

the most popular songs, according to all-format audiences impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen Soundscan, are "Greatest Gainer/Digital" and "Greatest Gainer/Airplay" are awarded, respectively, for the largest digital sales and airplay increases on the chart. See Charts Legend on page 20.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	#1 OMG	USHER FEAT. WILL.I.AM (L.A.FACE/JLG)
2	3	15	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/JMG)
3	2	18	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
4	4	6	AIRPLANES	B.O.B FEAT. HALEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
5	6	10	YOUR LOVE IS MY DRUG	KESHA (KEMOSABE/RCA/RMG)
6	10	4	CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
7	7	9	ALEJANDRO	LADY GAGA (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)
8	8	27	HEY, SOUL SISTER	TRAIN (COLUMBIA)
9	5	17	RUDE BOY	RIHANNA (SRP/DEF JAM/JMG)
10	9	38	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
11	15	5	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
12	11	21	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
13	14	10	UN-THINKABLE (I'M READY)	ALICIA KEYS (IMB/J/RMG)
14	13	13	OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
15	12	19	BREAKBEVEN	THE SCRIPT (PHONOGENIC/EPIC)
16	25	7	BILLIONAIRE	TRAVIS MCCOY FEAT. BRUNO MARS (NAPY BOY/DECA/OWICE/FILED BY RAMEN/RRP)
17	17	8	BULLETPROOF	LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
18	19	25	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
19	16	13	MY CHICK BAD	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/JMG)
20	20	26	TELEPHONE	LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)
21	23	6	ROCK THAT BODY	THE BLACK EYED PEAS (INTERSCOPE)
22	18	12	YOUNG FOREVER	JAY-Z + MR. HUDSON (ROC NATION)
23	24	9	THE HOUSE THAT BUILT ME	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
24	22	19	WHATAYA WANT FROM ME	ADAM LAMBERT (18/RCA/RMG)
25	21	20	HEY DADDY (DADDY'S HOME)	USHER FEAT. FLIES (L.A.FACE/JLG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	30	9	THERE GOES MY BABY	USHER (L.A.FACE/JLG)
27	29	9	CRAZY TOWN	JASON ALDEAN (BROKEN BOW)
28	43	5	COOLER THAN ME	MIKE POSNER (J/RMG)
29	35	8	WATER	BRAD PAISLEY (ARISTA NASHVILLE)
30	34	6	LOSE MY MIND	YOUNG JEEZY FEAT. FLIES (CTE/DEF JAM/JMG)
31	38	9	SHE WON'T BE LONELY LONG	CLAY WALKER (CURB)
32	27	13	THE MAN I WANT TO BE	CHRIS YOUNG (RCA NASHVILLE)
33	41	8	RAIN IS A GOOD THING	LUKE BRYAN (CAPITOL NASHVILLE)
34	40	6	ALL I DO IS WIN	DJ KHALED (WE THE BEST/E1)
35	31	32	TIK TOK	KESHA (KEMOSABE/RCA/RMG)
36	36	32	BAD ROMANCE	LADY GAGA (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)
37	28	13	I GOTTA GET TO YOU	GEORGE STRAIT (MCA NASHVILLE)
38	45	15	NEIGHBORS KNOW MY NAME	TREY SONGZ (SONGBOOK/ATLANTIC)
39	37	13	GIMMIE THAT GIRL	JOE NICHOLS (SHOW DOG-UNIVERSAL)
40	49	3	UNDO IT	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
41	33	23	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)
42	50	4	IMPOSSIBLE	SHANTELL (SRP/SRC/UNIVERSAL MOTOWN)
43	62	2	YOUR LOVE	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
44	48	52	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
45	52	9	I KEEP ON LOVING YOU	REBA (STARTRUCK/VALORY)
46	51	6	THIS AFTERNOON	NICKELBACK (ROADRUNNER/RRP)
47	47	16	EVERYTHING TO ME	MONICA (J/RMG)
48	46	14	LIL FREAK	USHER FEAT. NICKI MINAJ (L.A.FACE/JLG)
49	55	4	LOVER, LOVER	JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)
50	63	2	I'M IN	KEITH URBAN (CAPITOL NASHVILLE)

ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	2	22	#1 HEY, SOUL SISTER	TRAIN (COLUMBIA)	2
2	7	11	THIS AFTERNOON	NICKELBACK (ROADRUNNER/RRP)	
3	5	22	BREAKBEVEN	THE SCRIPT (PHONOGENIC/EPIC)	
4	1	2	BEAUTIFUL DAY	LEE DEWYZE (19/RCA/RMG)	
5	20	9	YOU AND YOUR HEART	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
6	3	2	HALLELUJAH	LEE DEWYZE (19)	
7	6	2	FALLING SLOWLY	LEE DEWYZE & CRYSTAL BOWERSOX (19)	
8	8	22	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	
9	11	13	I NEVER TOLD YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
10	9	22	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
11	16	22	UPRISING	MUSE (HELIUM-3/WARNER BROS.)	
12	18	22	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)	2
13	17	5	THE ONLY EXCEPTION	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)	
14	-	1	CARAVAN	RUSH (ANTHEM/ATLANTIC)	
15	15	22	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	

COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	5	#1 UNDO IT	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
2	2	22	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)	3
3	3	15	PRAY FOR YOU	JASON ALDEAN (BROKEN BOW)	
4	4	12	HOUSE THAT BUILT ME	MIRANDA LAMBERT (COLUMBIA)	
5	5	9	LOVER, LOVER	JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)	
6	7	11	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC/BIGGER PICTURE)	
7	6	21	AMERICAN HONEY	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
8	8	14	RAIN IS A GOOD THING	LUKE BRYAN (CAPITOL NASHVILLE)	
9	10	8	WATER	BRAD PAISLEY (ARISTA NASHVILLE)	
10	-	1	PRETTY GOOD AT DRINKIN' BEER	BILLY CURRINGTON (MERCURY)	
11	11	11	LOVE LIKE CRAZY	LEE BRUCE (CURB)	
12	13	5	FREE	ZAC BROWN BAND HOME GROWN SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	
13	9	22	GIMMIE THAT GIRL	JOE NICHOLS (SHOW DOG-UNIVERSAL)	
14	12	20	TODAY WAS A FAIRYTALE	TAYLOR SWIFT (BIG MACHINE)	
15	14	12	SHE WON'T BE LONELY LONG	CLAY WALKER (CURB)	

R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	8	#1 AIRPLANES	2 WKS. B.O.B FEAT. HALEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)	
2	2	10	OMG	USHER FEAT. WILL.I.AM (L.A.FACE/JLG)	
3	3	5	NOT AFRAID	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
4	-	1	MISS ME	SHANE FEAT. LIL WARME (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
5	4	19	YOUNG FOREVER	JAY-Z + MR. HUDSON (ROC NATION)	
6	6	5	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
7	5	19	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)	
8	-	1	YEAH YA KNOW (TAKERS)	T.I. (GRAND HUSTLE/ATLANTIC)	
9	-	1	GOT YOUR BACK	T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)	
10	11	16	ALL I DO IS WIN	DJ KHALED (WE THE BEST/E1)	
11	7	15	MY CHICK BAD	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/JMG)	
12	8	17	RUDE BOY	RIHANNA (SRP/DEF JAM/JMG)	
13	10	13	OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
14	9	9	WINNER	JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I. (J/RMG)	
15	12	9	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)	2

LATIN™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	4	#1 WAKA WAKA (THIS TIME FOR AFRICA)	4 WKS. SHAKIRA FEAT. FRESHLYSOUND (EPIC/SONY MUSIC LATIN)	
2	3	22	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	2
3	2	12	GITANA	SHAKIRA (EPIC/SONY MUSIC LATIN)	
4	4	22	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	
5	5	22	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)	
6	6	17	MI NINA BONITA	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)	
7	7	16	STAND BY ME	PRINCE ROYCE (TOP STOP)	
8	8	6	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)	
9	9	22	HEROE	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)	
10	10	22	DILE AL AMOR	AVENTURA (AMOR LATIN)	
11	11	22	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)	
12	13	22	SUERTE	SHAKIRA (EPIC/SONY MUSIC LATIN)	
13	14	7	BACHATA EN FUKUOKA	JUAN LUIS GUERRA Y 440 (CAPITOL LATIN)	
14	25	7	AMARTE A LA ANTIGUA	PEDRO FERNANDEZ (FONOVIS)	
15	20	22	LIVIN' LA VIDA LOCA	RICKY MARTIN (C2/COLUMBIA/SONY MUSIC LATIN)	

COMEDY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)	CERT.
1	1	22	#1 I'M ON A BOAT	22 WKS. THE LONELY ISLAND FEAT. PHIN (UNIVERSAL REPUBLIC/UMRG)	
2	-	1	BANGERS, BEANS & MASH	INFANT SORROW (UNIVERSAL REPUBLIC/UMRG)	
3	-	1	FURRY WALLS	INFANT SORROW (UNIVERSAL REPUBLIC/UMRG)	
4	2	22	LIKE A BOSS	THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)	
5	3	14	IMA KOREAN	RUCKA RUCKA ALI FEAT. DJ NOT NICE (PINEGROVE)	
6	5	15	GO COPS	RUCKA RUCKA ALI (PINEGROVE)	
7	4	22	J**Z IN MY PANTS	THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)	
8	-	1	GOING UP	INFANT SORROW (UNIVERSAL REPUBLIC/UMRG)	
9	-	1	THE CLAP	INFANT SORROW (UNIVERSAL REPUBLIC/UMRG)	
10	6	22	WHITE & NERDY	WENDAL YANKOVIC (MAY MOB/NOVA/CANLEGACY/SONY MUSIC)	
11	9	22	SHOW ME YOUR GENITALS	JON LAJOIE (NORMAL GUY)	
12	7	15	CHING CHANG CHONG	RUCKA RUCKA ALI (PINEGROVE)	
13	8	14	DON'T BE A PLAYA, HAITI	RUCKA RUCKA ALI (PINEGROVE)	
14	11	17	GOOFOY GOOBER ROCK	TOM ROTHROCK WITH JIM WISE (BUCK/SRE/WARNER BROS.)	
15	10	22	BOATS 'N HOES	WILL FERRELL & JOHN C. REILLY (COLUMBIA PICTURES)	

GOSPEL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)	CERT.
1	1	21	#1 THE BEST IN ME	14 WKS. MARVIN SAPP (VERITY/JLG)	
2	2	22	OOH AHH	GRITS FEAT. TOBYMAC (GOTEE)	
3	3	22	GOD FAVORED ME	HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROBBERS (VERITY/JLG)	
4	4	22	NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/JLG)	
5	5	4	LIFE	BECKAH SHAE (SHAE SHOC)	
6	15	21	ALL I NEED	BRIAN COURTNEY WILSON (SPIRIT RISING/MUSIC WORLD)	
7	-	1	MOVING FORWARD	ISRAEL HOUGHTON (INTEGRITY/COLUMBIA)	
8	6	11	HE WANTS IT ALL	FOREVER JONES (EMI GOSPEL)	
9	7	22	CLOSE TO YOU	BEBE & CECIL WINANS (B&C/MALACO)	
10	8	22	THEY THAT WAIT	FRED HAMMOND FEAT. JOHN KEE (F HAMMOND/VERITY/JLG)	
11	9	22	HERE IN THIS MOMENT	BECKAH SHAE (SHAE SHOC)	
12	14	13	DIG A LITTLE DEEPER	JENNIFER LEWIS FEAT. PINNACLE GOSPEL CHOIR (WALT DISNEY)	
13	13	17	FAR AWAY	LEICRAE (REACH)	
14	12	22	SHACKLES (PRAISE YOU)	MARY MARY (C2/COLUMBIA)	
15	10	22	GOD FAVORED ME (PART II)	HEZEKIAH WALKER & LFC (VERITY/JLG)	

HOT 100 AIRPLAY: 1200 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. The top-selling overall and genre-specific, respectively, downloaded tracks, as compiled from Internet sales reports collected and provided by Nielsen SoundScan. HOT 100 Digital Songs data is used to compile the Billboard Hot 100. All charts © 2010, © Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	4	#1 CALIFORNIA GURLS	3 WKS. KATY PERRY FEAT. SNOOP DOGG (CAPITOL)	
2	2	8	AIRPLANES	B.O.B FEAT. HALEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)	
3	3	10	OMG	USHER FEAT. WILL.I.AM (L.A.FACE/JLG)	
4	8	9	BILLIONAIRE	TRAVIS MCCOY FEAT. BRUNO MARS (NAPY BOY/DECA/OWICE/FILED BY RAMEN/RRP)	
5	5	5	NOT AFRAID	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
6	4	17	YOUR LOVE IS MY DRUG	KESHA (KEMOSABE/RCA/RMG)	
7	14	6	ROCK THAT BODY	THE BLACK EYED PEAS (INTERSCOPE)	
8	-	1	MISS ME	SHANE FEAT. LIL WARME (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
9	6	10	ALEJANDRO	LADY GAGA (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)	
10	7	13	BULLETPROOF	LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)	
11	10	15	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/JMG)	
12	11	21	YOUNG FOREVER	JAY-Z + MR. HUDSON (ROC NATION)	
13	-	1	DYNAMITE	TAIO CRUZ (MERCURY/JMG)	
14	15	35	HEY, SOUL SISTER	TRAIN (COLUMBIA)	2
15	26	5	COOLER THAN ME	MIKE POSNER (J/RMG)	
16	17	5	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
17	13	3	CAN'T BE TAMED	MILEY CYRUS (HOLLYWOOD)	
18	21	5	MY FIRST KISS	30H/3 FEAT. KESHA (PHOTO FINISH/RRP)	
19	16	18	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)	
20	18	5	UNDO IT	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
21	19	11	EEENIE MEENIE	SEAN KINGSTON & JUSTIN BIEBER (BELUGA HEIGHTS/EPIC)	
22	-	1	YEAH YA KNOW (TAKERS)	T.I. (GRAND HUSTLE/ATLANTIC)	
23	-	1	GOT YOUR BACK	T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)	
24	47	10	RIDIN' SOLO	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
25	22	6	IMPOSSIBLE	SHANTELL (SRP/SRC/UNIVERSAL MOTOWN)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
26	33	11	IF WE EVER MEET AGAIN	TIMBALAND FEAT. KATY PERRY (MOSLEY/BLACKGROUND INTERSCOPE)	
27	23	42	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)	3
28	29	18	I MADE IT (CASH MONEY HEROES)	KEVIN RUDOLF (CASH MONEY/UNIVERSAL REPUBLIC)	
29	27	28	TELEPHONE	LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)	
30	40	14	ALL I DO IS WIN	DJ KHALED (WE THE BEST/E1)	
31	41	35	TIK TOK	KESHA (KEMOSABE/RCA/RMG)	
32	24	15	MY CHICK BAD	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/JMG)	
33	35	20	BABY	JUSTIN BIEBER FEAT. LUDACRIS (SOLAR/BOY/AVANTAGE BRAV/ISLAND JLMG)	
34	30	26	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
35	37	9	PRAY FOR YOU	JAYON AND THE LONG ROAD TO LONE (JAYON/UNIVERSAL REPUBLIC/BLACK MACHINE)	
36	42	8	THIS AFTERNOON	NICKELBACK (ROADRUNNER/RRP)	
37	25	17	RUDE BOY	RIHANNA (SRP/DEF JAM/JMG)	
38	45	52	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	5
39	34	32	BAD ROMANCE	LADY GAGA (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)	
40	43	9	HOUSE THAT BUILT ME	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))	
41	39	13	OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
42	36	22	BREAKBEVEN	THE SCRIPT (PHONOGENIC/EPIC)	
43	-	1	GOOD VIBRATIONS	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)	
44	9	3	POKER FACE	GLEE CAST FEAT. DIANA MENZEL (20TH CENTURY FOX TV/COLUMBIA)	
45	12	2	BEAUTIFUL DAY	LEE DEWYZE (19/RCA/RMG)	
46	31	9	WINNER	JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I. (J/RMG)	
47	46	31	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)	
48	-	1	DEJA VU	30H/3 (PHOTO FINISH/ATLANTIC/RRP)	
49	51	5	LOVER, LOVER	JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)	
50	48	25	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)	2

JUN
19
2010

POP/ADULT/ROCK

Billboard®

AIRPLAY
MONITORED BY
nielsen
BDS

MAINSTREAM TOP 40™				TITLE
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST (IMPRINT / PROMOTION LABEL)	
1	2	10	#1 KESHA (KEMOSABE/RCA/RMG)	YOUR LOVE IS MY DRUG
2	1	16	TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)	BREAK YOUR HEART
3	3	9	OMG	USHER FEAT. WILL.I.AM (LAFACE/JLG)
4	5	10	ALEJANDRO	LADY GAGA (STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE)
5	6	6	GG	AIRPLANES R.O.B FEAT. MILEY CYRUS (REBELROCK/GRAND HUSTLE/ATLANTIC)
6	8	4	CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
7	4	16	NOTHIN' ON YOU R.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)	
8	7	19	HEY, SOUL SISTER TRAIN (COLUMBIA)	
9	11	14	BULLETPROOF	LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
10	9	25	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
11	15	10	BILLIONAIRE THANE WOODZ FEAT. BRUNO MARS (RUFFY BOY/DECA/DANCE/VELODY BY RAMEN/RRP)	
12	10	16	RUDE BOY RIHANNA (SRP/DEF. JAM/IDJMG)	
13	13	13	YOUNG FOREVER JAY-Z + MR. HUDSON (ROC NATION)	
14	12	26	BREAKBEVEN THE SCRIPT (PHONOGENIC/EPIC)	
15	14	7	ROCK THAT BODY THE BLACK EYED PEAS (INTERSCOPE)	
16	16	20	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)	
17	19	8	IMPOSSIBLE SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)	
18	17	14	I MADE IT (CASH MONEY HEROES) KEVIN RUDOLF (CASH MONEY/UNIVERSAL REPUBLIC)	
19	18	27	TELEPHONE LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE)	
20	24	6	COOLER THAN ME MIKE POSNER (J/RMG)	
21	23	4	CAN'T BE TAMED MILEY CYRUS (HOLLYWOOD)	
22	22	8	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)	
23	27	6	SOMEBODY TO LOVE JUSTIN BIEBER (SCHOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)	
24	25	8	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)	
25	28	12	IF WE EVER MEET AGAIN TIMBALAND FEAT. KATY PERRY (MOSLEY/BLACKGROUND/INTERSCOPE)	
26	29	3	MY FIRST KISS 3OH3 FEAT. KESHA (PHOTO FINISH/RRP)	
27	21	12	EENIE MEENIE SEAN KINGSTON & JUSTIN BIEBER (BELUGA HEIGHTS/EPIC)	
28	34	2	RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
29	30	3	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
30	36	2	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)	
31	26	19	NATURALLY SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
32	35	7	WE'LL BE A DREAM WE THE KINGS FEAT. DEMI LOVATO (S-CURVE)	
33	31	7	HEART HEART HEARTBREAK BOYS LIKE GIRLS (COLUMBIA)	
34	37	4	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS (GLM/ASTRALWERKS/CAPITOL)	
35	39	4	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)	
36	NEW		FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
37	38	17	SAY AAH TREY SONGZ FEAT. FABOLOUS (SONGBOK/ATLANTIC)	
38	32	20	BEDROCK YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)	
39	40	18	HALFWAY GONE LIFEHOUSE (Geffen/INTERSCOPE)	
40	NEW		ALL OR NOTHING THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	

Ke\$ha becomes the fifth female artist since the beginning of 2000, and the third in the last two years, to earn at least two No. 1s from a debut album on Mainstream Top 40, as "Your Love Is My Drug" lifts 2-1.

Ke\$ha spent seven weeks at the chart beginning in February with "TiK ToK," her introductory single from "Animal." (Follow-up "Blah Blah Blah," featuring 3OH3, peaked at No. 11 in March.)

Christina Aguilera collected two Mainstream Top 40 No. 1s from her self-titled debut album in 1999-2000, and Avril Lavigne notched three from "Let Go" in 2002-03. Katy Perry sent two tracks to the top from "One of the Boys" in 2008-09 and Lady Gaga logged four leaders last year from "The Fame."

"Animal" has spent its first 22 weeks in the Billboard 200's top 25 (this week rebounding 17-10), with sales of 750,000 copies, according to Nielsen SoundScan.



KESHA

ADULT CONTEMPORARY™				TITLE
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	21	#1 NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
2	2	23	HEY, SOUL SISTER	TRAIN (COLUMBIA)
3	3	35	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
4	5	36	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
5	4	40	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
6	6	44	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
7	7	23	SOMEDAY	ROB THOMAS (EMBLEM/ATLANTIC)
8	8	16	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)
9	9	47	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
10	10	52	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
11	12	12	GREATEST GAINER	WHATAYA WANT FROM ME
12	11	23	HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)
13	13	15	LIFE AFTER YOU	DAUGHTRY (19/RCA/RMG)
14	14	13	BREAKBEVEN	THE SCRIPT (PHONOGENIC/EPIC)
15	15	21	FIFTEEN	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
16	16	11	HALFWAY GONE	LIFEHOUSE (Geffen/INTERSCOPE)
17	18	4	LOVING YOU IS EASY	SARAH MCCLACHLAN (ARISTA/RMG)
18	17	18	NEVER GONNA BE ALONE	NICKELBACK (ROADRUNNER/RRP)
19	19	7	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)
20	20	14	WHEN I LOOK AT YOU	MILEY CYRUS (HOLLYWOOD)
21	21	9	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE)
22	22	3	I NEVER TOLD YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
23	25	4	FEARLESS LOVE	MELISSA ETHERIDGE (ISLAND/IDJMG)
24	24	19	EMPIRE STATE OF MIND (PART II) BROKEN DOWN	ALICIA KEYS (MCA/J/RMG)
25	27	7	LEAVE RIGHT NOW	WILL YOUNG (19/JIVE/JLG)

ADULT TOP 40™				TITLE
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	39	#1 BREAKBEVEN	THE SCRIPT (PHONOGENIC/EPIC)
2	2	22	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
3	3	23	WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)
4	4	42	HEY, SOUL SISTER	TRAIN (COLUMBIA)
5	5	12	THIS AFTERNOON	NICKELBACK (ROADRUNNER/RRP)
6	6	18	I NEVER TOLD YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
7	7	30	LIFE AFTER YOU	DAUGHTRY (19/RCA/RMG)
8	8	33	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
9	11	7	HALF OF MY HEART	JOHN MAYER (COLUMBIA)
10	14	4	GREATEST GAINER	CALIFORNIA GURLS
11	15	7	MOCKINGBIRD	ROB THOMAS (EMBLEM/ATLANTIC)
12	13	14	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
13	12	13	ALL I EVER WANTED	KELLY CLARKSON (19/RCA/RMG)
14	17	8	IF IT'S LOVE	TRAIN (COLUMBIA)
15	16	15	TELEPHONE	LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE)
16	18	9	GLITTER IN THE AIR	PINK (LAFACE/JLG)
17	19	17	ALL OR NOTHING	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
18	20	13	BREATHE	RYAN STAR (ATLANTIC/RRP)
19	21	12	LIKE YOU DO	ANGEL TAYLOR (AWARE/COLUMBIA)
20	28	3	KING OF ANYTHING	SARA BAREILLES (EPIC)
21	26	4	ALEJANDRO	LADY GAGA (STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE)
22	22	13	SHARK IN THE WATER	V.V. BROWN (CAPITOL)
23	24	10	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
24	27	6	YOUR LOVE IS MY DRUG	KESHA (KEMOSABE/RCA/RMG)
25	25	10	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)

ROCK SONGS™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	
ARTIST (IMPRINT / PROMOTION LABEL)				
1	1	18	#1 3 WKS	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)
2	4	17		LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
3	2	12		BETWEEN THE LINES STONE TEMPLE PILOTS (ATLANTIC)
4	7	9	GREATEST GAINER	THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)
5	3	48		1901 PHOENIX (LOYALTE/RED/GLASSNOTE)
6	5	44		UPRISING MUSE (HELIUM-3/WARNER BROS.)
7	6	51		SAVIOR RISE AGAINST (DGC/INTERSCOPE)
8	9	9		IN ONE EAR CAGE THE ELEPHANT (DSP/JIVE/JLG)
9	12	12		THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
10	8	8		LET ME HEAR YOU SCREAM OZZY OSBOURNE (EPIC)
11	13	42		(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
12	10	17		CRYIN' LIKE A BITCH! GODSMACK (UNIVERSAL REPUBLIC)
13	11	22		RESISTANCE MUSE (HELIUM-3/WARNER BROS.)
14	15	27		YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPITOL)
15	14	10		YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
16	16	43		I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
17	19	10		DIAMOND EYES DEFTONES (REPRISE)
18	17	28		ODD ONE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
19	20	21		SWEET DISPOSITION THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)
20	22	3		NIGHTMARE AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
21	18	18		FEEL LIKE I DO DROWNING POOL (ELEVEN SEVEN)
22	21	16		THE ROYAL WE SILVERSN PICKUPS (DANGERBIRD)
23	25	11		STONED PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
24	24	3		NEUTRON STAR COLLISION (LOVE IS FOREVER) MUSE (SUMMIT/CHOP SHOP/A&E/WARNER BROS.)
25	27	11		YOUR BETRAYAL BULLET FOR MY VALENTINE (JIVE/JLG)
26	28	5		OLD DALE (LEAVE ME ALONE) KORN (ROADRUNNER/RRP)
27	31	8		ANIMAL NEON TREES (MERCURY/IDJMG)
28	30	6		STUPID GIRL (ONLY IN HOLLYWOOD) SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)
29	29	13		LETTERS FROM THE SKY CIVIL TWILIGHT (WIND-UP)
30	26	19		THE HIGH ROAD BROKEN BELLS (COLUMBIA)
31	32	12		UNRAVELING SEVENDUST (7BROS/JLG)
32	34	7		WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE)
33	33	7		I WAS A TEENAGE ANARCHIST AGAINST ME! (SIRE/REPRISE)
34	42	3		LAST OF THE AMERICAN GIRLS GREEN DAY (REPRISE)
35	38	7		HERO SKILLNET (ARDENT/INO/ATLANTIC)
36	40	2		BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
37	36	3		AMONGST THE WAVES PEARL JAM (MONKEYWRENCH)
38	41	2		ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN)
39	39	9		DIE BY THE DROP THE DEAD WEATHER (THIRD MAN/WARNER BROS.)
40	37	14		KANDI ONE ESKIMO (SHANGRI-LA)
41	43	2		I SHOULD HAVE KNOWN IT TOM PETTY AND THE HEARTBREAKERS (REPRISE)
42	44	3		HERE WE ARE JUGGERNAUT COHEED AND CAMBRIA (COLUMBIA)
43	45	6		HOME EDWARD SHARPE & THE MAGNETIC ZEPHRS (PARADISE VARIANT/UNIVERSAL REPUBLIC)
44	47	3		MIRACLE NONPOINT (USA/ROCKET SCIENCE VENTURES/RED)
45	HOT SHOT DEBUT			TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
46	46	3		BREAKBEVEN THE SCRIPT (PHONOGENIC/EPIC)
47	NEW			YEAH YEAH YEAH NEW POLITICS (RCA/RMG)
48	NEW			CHASM FLYLEAF (A&M/OCTONE/INTERSCOPE)
49	NEW			FRACTURED (EVERYTHING I SAID WAS TRUE) TAPROOT (VICTORY)
50	NEW			LAREDO BAND OF HORSES (BROWN/FAT POSSUM/COLUMBIA)

Glassnote Records band Phoenix becomes the first act signed to an independent label to log two Alternative top 10s simultaneously. The French quartet earns the honor as "Lisztomania" rises 11-9. The group's former two-week No. 1, "1901," remains in the top 10 at No. 7.



ALTERNATIVE™				TITLE
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	17	#1 LAY ME DOWN	THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
2	2	13	THIS IS WAR	THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
3	3	9	GREATEST GAINER	IN ONE EAR
4	4	16	THE GOOD LIFE	THREE DAYS GRACE (JIVE/JLG)
5	6	19	THE ROYAL WE	SILVERSN PICKUPS (DANGERBIRD)
6	7	25	RESISTANCE	MUSE (HELIUM-3/WARNER BROS.)
7	5	48	1901	PHOENIX (LOYAUTE/RED/GLASSNOTE)
8	9	51	SAVIOR	RISE AGAINST (DGC/INTERSCOPE)
9	11	21	LISZTOMANIA	PHOENIX (LOYAUTE/RED/GLASSNOTE)
10	10	44	UPRISING	MUSE (HELIUM-3/WARNER BROS.)
11	12	17	ANIMAL	NEON TREES (MERCURY/IDJMG)
12	8	12	BETWEEN THE LINES	STONE TEMPLE PILOTS (ATLANTIC)
13	13	15	LETTERS FROM THE SKY	CIVIL TWILIGHT (WIND-UP)
14	15	23	SWEET DISPOSITION	THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)
15	18	8	THE CROW AND THE BUTTERFLY	SHINEDOWN (ATLANTIC)
16	16	9	YOU AND YOUR HEART	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
17	19	3	NEUTRON STAR COLLISION (LOVE IS FOREVER)	MUSE (SUMMIT/CHOP SHOP/A&E/WARNER BROS.)
18	17	11	DIAMOND EYES	DEFONES (REPRISE)
19	22	7	I WAS A TEENAGE ANARCHIST	AGAINST ME! (SIRE/REPRISE)
20	20	18	THE HIGH ROAD	BROKEN BELLS (COLUMBIA)
21	25	6	YEAH YEAH YEAH	NEW POLITICS (RCA/RMG)
22	24	3	NIGHTMARE	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
23	23	10	DIE BY THE DROP	THE DEAD WEATHER (THIRD MAN/WARNER BROS.)
24	26	7	WILD AND YOUNG	AMERICAN BANG (SIRE/REPRISE)
25	27	12	YOUR BETRAYAL	BULLET FOR MY VALENTINE (JIVE/JLG)

TRIPLE A™				TITLE
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	10	#1 YOU AND YOUR HEART	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
2	2	26	KANDI	ONE ESKIMO (SHANGRI-LA)
3	3	18	THE HIGH ROAD	BROKEN BELLS (COLUMBIA)
4	5	6	LOVING YOU IS EASY	SARAH MCCLACHLAN (ARISTA/RMG)
5	16	3	GREATEST GAINER	THE SOUND OF SUNSHINE
6	4	4	I SHOULD HAVE KNOWN IT	TOM PETTY AND THE HEARTBREAKERS (REPRISE)
7	7	30	YOU AND ME	DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
8	6	33	JUST BREATHE	PEARL JAM (MONKEYWRENCH)
9	10	14	NEW MORNING	ALPHA REV (FLYER/HOLLYWOOD)
10	11	7	PLUNDERED MY SOUL	THE ROLLING STONES (JOLLING STONES/UMI/UNIVERSAL REPUBLIC)
11	13	8	TAKE EVERYTHING	GREG LARSEN (VANGUARD)
12	8	26	HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)
13	12	12	BREAKBEVEN	THE SCRIPT (PHONOGENIC/EPIC)
14	9	36	JUST SAY YES	SNOW PATROL (POLYDOR/FICTION/Geffen/INTERSCOPE)
15	15	13	THE OUTSIDERS	NEEDTOBREATHE (ATLANTIC)
16	17	13	ONE WAY ROAD	JOHN BUTLER TRIO (JARRAH/ATO)
17	18	14	HOME	EDWARD SHARPE & THE MAGNETIC ZEPHRS (PARADISE VARIANT/UNIVERSAL REPUBLIC)
18	22	3	HALF OF MY HEART	JOHN MAYER (COLUMBIA)
19	14	16	SONG AWAY	HOCKEY (CAPITOL)
20	20	8	STOP FOR A MINUTE	KEANE & K'NAAN (CHERRYTREE/INTERSCOPE)
21	21	5	TINY LIGHT	SPACE PETER AND THE NOCTURNALS (RAGGED COMPANY/HOLLYWOOD)
22	19	16	IT'S GONNA BE	NORAH JONES (BLUE NOTE/CAPITOL)
23	24	2	KING OF ANYTHING	SARA BAREILLES (EPIC)
24	25	6	SAVE ME, SAN FRANCISCO	TRAIN (COLUMBIA)
25	26	4	TIGHTEN UP	THE BLACK KEYS (NONESUCH/WARNER BROS.)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, and TRIPLE A panels are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS, 82 all-format rock stations, including 57 Alternative and 25 Triple A panels, are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.biz for rules and explanations. © 2010, © Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER / PROMOTION LABEL	PEAK POSITION
1	2	16	1	#1 THE HOUSE THAT BUILT ME F.L.DIDDLE, M.WRUCKE (T.DOUGLAS, A.SHAMBLIN)	Miranda Lambert COLUMBIA	1
2	4	6	16	CRAZY TOWN M.KNOX (R.CLAWSON, B.JONES)	Jason Aldean BROKEN BOW	2
3	6	10	21	WATER FROGERS (B.PHISLEY, C.DUBOIS, K.LOVEACE)	Brad Paisley ARISTA NASHVILLE	3
4	2	1	30	THE MAN I WANT TO BE J.STROUB (B.JAMES, T.NICHOLS)	Chris Young RCA	1
5	8	9	30	SHE WON'T BE LONELY LONG K.STEGALL (D.JOHNSON, P.DONNELL, G.GRIFFIN)	Clay Walker CURB	5
6	3	3	22	I GOTTA GET TO YOU T.BROWN, G.STRAIT (J.LAUDERALE, J.RITCHYBE, L.LARSEN)	George Strait MCA NASHVILLE	6
7	9	11	22	RAIN IS A GOOD THING J.STEVENS (L.BRYAN, D.DAVIDSON)	Luke Bryan CAPITOL NASHVILLE	7
8	5	5	35	GIMMIE THAT GIRL M.WRIGHT (R.AKINS, D.DAVIDSON, B.HAYSLIP)	Joe Nichols SHOW DOG-UNIVERSAL	1
9	11	14	8	UNDO IT M.BRIGHT (C.UNDERWOOD, K.DIOGUARDI, M.FREDERIKSEN, L.LAIRD)	Carrie Underwood ARISTA NASHVILLE	9
10	12	12	20	I KEEP ON LOVING YOU R.MCENTIRE, T.BROWN (R.DUNN, T.MCBRIDE)	Reba STARSTRUCK/VALORY	10
11	13	13	20	WRONG BABY WRONG D.HUFF, M.MCBRIDE (S.B.LILES, R.E. ORRALL, B.WARREN, R.WARREN)	Martina McBride RCA	11
12	16	20	6	GREATEST GAINER D.HUFF, K.URBAN (R.FOSTER, G.MIDDLEMAN)	Keith Urban CAPITOL NASHVILLE	12
13	14	15	16	LOVER, LOVER D.BRAINARD, J.NIEMANN (D.PRITZKER)	Jerrold Niemann SEA GAYLE/ARISTA NASHVILLE	13
14	18	18	42	LOVE LIKE CRAZY D.JOHNSON (D.JOHNSON, T.JAMES)	Lee Brice CURB	14
15	20	21	8	FREE K.STEGALL, Z.BROWN (Z.BROWN)	Zac Brown Band HOME GROWN/ATLANTIC/BIGGER PICTURE	15
16	17	17	28	PRAY FOR YOU COMITTY (J.LOWENSTEIN, J.BRENTLINGER)	Jaron And The Long Road To Love JARONWOOD/UNIVERSAL REPUBLIC/BIG MACHINE	16
17	19	19	10	ALL ABOUT TONIGHT S.HENDRICKS (R.AKINS, B.HAYSLIP, D.DAVIDSON)	Blake Shelton REPRISE/WMN	17
18	15	16	17	EVERY DOG HAS ITS DAY T.KEITH (T.KEITH, S.PINSON, J.WAPLES)	Toby Keith SHOW DOG-UNIVERSAL	15
19	21	22	14	AIR POWER LITTLE WHITE CHURCH K.ARCHELLO, R.LITTLE, B.G.TOWN, K.ARCHELLO, V.KATROUKOS, C.SAL, P.W.SMET, L.WESTROOK	Little Big Town CAPITOL NASHVILLE	19
20	23	24	33	SMILE R.CAVALLLO (M.SHAFFER, B.DALEY, J.HARDING, J.BOSE)	Uncle Kracker TOP DOG/ATLANTIC/BIGGER PICTURE	20
21	22	23	32	WORK HARD, PLAY HARDER G.WILSON, J.RICH, B.CHANCEY (G.WILSON, J.RICH, V.MCGEHE)	Gretchen Wilson REDNECK/CCOS	21
22	24	25	21	THIS AIN'T NOthin' P.DONNELL, C.MORGAN (C.DUBOIS, K.K.PHILLIPS)	Craig Morgan BNA	22
23	25	26	9	ALL OVER ME FROGERS (B.HAYSLIP, D.DAVIDSON, R.AKINS)	Josh Turner MCA NASHVILLE	23
24	26	27	11	GET OFF ON THE PAIN M.WRIGHT, G.ALLAN, G.DROMAN (B.LUTHER, B.JAMES, J.WEAVER)	Gary Allan MCA NASHVILLE	24
25	28	29	8	UP ON THE RIDGE J.R.STEWART (A.PETRAGLIA, D.BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	25



Singer's 58th top 10 extends her record for most top 10s among solo female artists in the 66-year history of Hot Country Songs (Dolly Parton is second with 55) and gives her back-to-back top 10s for the first time since 2005. Reba led the list for four weeks in January with "Consider Me Gone."

19 Quartet achieves its highest rank in more than three years, as song crosses Airpower threshold (top 20 ranks in spins and audience, with increases in both). It's the group's best chart placement since "Good As Gone" peaked at No. 18 in January 2007.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER / PROMOTION LABEL	PEAK POSITION
26	27	28	19	TURNING HOME FUDELL (K. CHESNEY, S. CARUSOE)	David Nail MCA NASHVILLE	26
27	30	32	11	A FATHER'S LOVE (THE ONLY WAY HE KNEW HOW) M. A MILLER, D. OLIVER (L. HENGBER, T. SHEPHERD, S. J. WILLIAMS)	Bucky Covington LYRIC STREET	27
28	29	31	8	HARD HAT AND A HAMMER K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	28
29	38	50	3	OUR KIND OF LOVE P.WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, BUSBEE)	Lady Antebellum CAPITOL NASHVILLE	29
30	31	35	8	ROLL WITH IT C. CHAMBERLAIN (T. LANE, D. LEE, J. PARK)	Easton Corbin MERCURY	30
31	36	48	3	PRETTY GOOD AT DRINKIN' BEER C. CHAMBERLAIN, B. CURRINGTON (T. JONES)	Billy Currington MERCURY	31
32	32	30	13	WAY OUT HERE M. KNOX (J. THOMPSON, C. BEATHARD, D. L. MURPHY)	Josh Thompson COLUMBIA	32
33	33	33	10	FARMER'S DAUGHTER T. HEWITT, R. ATKINS (M. GREEN, B. HAYS, LIP, R. ATKINS)	Rodney Atkins CURB	33
34	34	36	13	GROOVY LITTLE SUMMER SONG J. OTTO, P. WORLEY (J. OTTO, A. ANDERSON, C. CHAMBERLAIN)	James Otto WARNER BROS./WMN	34
35	35	34	18	GIDDY ON UP M. SHIMSHACK (L. B. BUNDY, J. COHEN, M. SHIMSHACK)	Laura Bell Bundy MERCURY	35
36	37	41	7	WHILE YOU'RE STILL YOUNG M. KNOX (J. COLLINS, T. MARTIN, W. MOBLEY)	Montgomery Gentry COLUMBIA	36
37	41	44	9	TELL ME J. RITCHEY (J. OWEN, D. POYTHRESS, J. RITCHEY)	Jake Owen RCA	37
38	42	39	7	MAKIN' ME FALL IN LOVE AGAIN C. LINDSEY (K. ROCHELLE, L. T. SLATER, S. STEVENS)	Kellie Pickler 19/8MA	38
39	39	46	4	THIS AIN'T NO LOVE SONG M. KNOX (T. LANE, MARCEL, D. LEE)	Trace Adkins SHOW DOG-UNIVERSAL	39
40	47	49	4	IF I DIE YOUNG P. WORLEY (K. PERRY)	The Band Perry REPUBLIC NASHVILLE	40
41	40	37	12	THE WORLD IS OURS TONIGHT M. SERLETIC (M. SERLETIC, L. ROBBINS, J. CATES)	Gloriana EMBLEM/WARNER BROS./BIGGER PICTURE	41
42	43	38	8	POUND SIGN (???) D. L. MURPHY (D. L. MURPHY, J. COLLINS, T. MARTIN)	Kevin Fowler LYRIC STREET	42
43	46	43	16	SUNSHINE (EVERYBODY NEEDS A LITTLE) S. AZAR, J. NEIBANK (S. AZAR, J. YOUNG)	Steve Azar RIDE	43
44	44	40	16	CHILLIN' J. RITCHEY (B. LARSEN, E. M. HILL, P. O'DONNELL)	Blaine Larsen TREEHOUSE	44
45	45	42	12	AIN'T MUCH LEFT OF LOVIN' YOU J. JOYCE (R. MONTANA, J. RAGSDALE)	Randy Montana MERCURY	45
46	49	47	6	SUMMER THING T. OLSEN (T. OLSEN, B. HAYS, LIP, J. YEARY)	Troy Olsen EMI NASHVILLE	46
47	48	45	18	GUINEVERE M. WRUCKE (S. CARUSOE, M. ELI, J. YOUNG)	Eli Young Band UNIVERSAL SOUTH/REPUBLIC NASHVILLE	47
48	-	2	-	HOW I GOT TO BE THIS WAY J. STOVER (J. S. STOVER, J. MOORE, R. RUTHERFORD)	Justin Moore VALORY	48
49	50	53	7	HERE COMES SUMMER J. STEELE (J. STEELE, S. MINOR, C. LUCAS, P. BRUST)	LoCash Cowboys STROUD/VAIRIOUS	49
50	51	51	8	ROLLIN' THROUGH THE SUNSHINE T. KEITH (BUTTER, BIG DADDY, R. RICH)	Trailer Choir SHOW DOG-UNIVERSAL	50

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	Title	DEB.	PEAK POSITION
1	1	1	19	 LADY ANTEBELLUM 19 WNS CAPITOL NASHVILLE 97702 (18.98)	Need You Now	2	1
2	3	2	81	ZAC BROWN BAND POWERBOGER PICTUREHOUSE GROUNDWALANTIC 916831VG (13.98)	The Foundation	2	2
3	6	3	36	MIRANDA LAMBERT COLUMBIA 46654/SMN (12.98)	Revolution	●	1
4	5	5	31	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49823/SMN (13.98)	Play On	■	1
5	8	4	82	TAYLOR SWIFT BIG MACHINE 0200 (18.98) 	Fearless	6	1
6	7	-	2	WYNNONA GRACIER BARREL 79183 EXCURSION (11.98)	Love Heals: A Tribute to Our Wounded Warriors		6
7	2	10	39	BROOKS & DUNN ARISTA NASHVILLE 49823/SMN (13.98)	#1s ... And Then Some		1
8	13	11	35	LUKE BRYAN CAPITOL NASHVILLE 65633 (18.98)	Doin' My Thing		2
9	9	6	5	ZAC BROWN BAND SOUTHERN GROUNDWALANTIC 523726VG 25.98 EXCURSION 	Pass The Jar: Live		
10	10	7	20	SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart		6
11	12	9	61	JAX ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	■	2
12	11	8	112	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	■	1
13	4	-	2	HANK III CURB 79179* (18.98)	Rebel Within		4
14	18	20	49	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night		1
15	14	14	7	COLT FORD AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits		8
16	15	13	40	CHRIS YOUNG RCA 22818/SMN (10.98)	The Man I Want To Be		6
17	17	15	14	EASTON CORBIN MERCURY 013644/UMGN (10.98)	Easton Corbin		4
18	20	19	17	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire		2
19	16	12	8	LAURA BELL BUNDY MERCURY 013968/UMGN (11.98)	Achin' And Shakin'		5
20	19	21	55	KENNY CHESNEY BNA 65555/SMN (11.98)	Greatest Hits II		1
21	24	18	10	ALAN JACKSON ARISTA NASHVILLE 62560/SMN (11.98)	Freight Train		2
22	21	23	13	GARY ALLAN MCA NASHVILLE 013362/UMGN (10.98)	Get Off On The Pain		2
23	22	25	42	REBA STREBA M0100/VALORY (16.98) 	Keep On Loving You	●	1
24	30	29	62	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	●	1
25	31	30	61	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	■	1

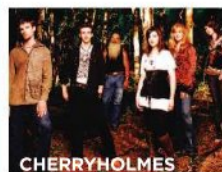
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
26	23	26	33	TIM MCGRAW CURB 79152 (18.98)	Southern Voice	●	1
27	HOT SHOT DEBUT		1	DIXIE CHICKS COLUMBIA/LEGACY 69819/USMUSIC (7.98)	Playlist: The Very Best Of Dixie Chicks		27
28	25	24	14	BLAKE SHELTON REFRESH/WARNER BROS. 522642/WMN (8.98)	Hillbilly Bone (EP)		2
29	35	36	59	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	■	1
30	33	31	43	JUSTIN MOORE VALORY 0108 (10.98)	Justin Moore		3
31	45	43	10	GREATEST GAINER GRETCHEN WILSON REDNECKA 209 (17.98)	I Got Your Country Right Here		6
32	32	28	14	DANNY GOKEY 18/RCA 60554/SMN (11.98)	My Best Days		3
33	26	22	7	WILLIE NELSON SHANGRI-LA 613260/ROUNDER (17.98)	Country Music		4
34	34	34	63	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		4
35	42	41	35	TOBY KEITH SHOW DOG-UNIVERSAL 027 (18.98)	American Ride		1
36	29	27	6	MARY CHAPIN CARPENTER ZOE 431133/ROUNDER (17.98)	The Age Of Miracles		6
37	36	38	41	VARIOUS ARTISTS BNJ/UNIVERSAL 56259/USMUSIC (8.98)	NOW That's What I Call Country Vol. 2		4
38	37	40	15	JOSH THOMPSON COLUMBIA 56658/SMN (9.98)	Way Out Here		9
39	44	42	43	GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98)	Twang	●	1
40	38	32	15	JOHNNY CASH AMERICAN/LEGACY 701359*/UMGN (11.98)	American VI: Ain't No Grave		2
41	43	35	32	JOE NICHOLS SHOW DOG-UNIVERSAL 012989 (13.98)	Old Things New		15
42	41	33	4	MATT KENNON BAMAJAM 01002 (13.98)	Matt Kennon		19
43	46	47	88	KELLIE PICKLER 18/BNA 22611/SMN (11.98) ⊕	Kellie Pickler		1
44	40	37	7	MERLE HAGGARD HAG/VANGUARD 78035*/JWLK (17.98)	I Am What I Am		18
45	27	17	3	THE STATLER BROTHERS GAITHER 46073 (13.98)	The Gospel Music Of The Statler Brothers: Volume Two		17
46	28	16	3	THE STATLER BROTHERS GAITHER 46004 (13.98)	The Gospel Music Of The Statler Brothers: Volume One		16
47	39	39	5	CHELY WRIGHT PAINTED RED/VANGUARD 78861/JWLK (17.98)	Lifted Off The Ground		32
48	47	48	63	MARTINA MCBRIDE RCA 34190/SMN (17.98)	Shine		1
49	52	51	42	DAVID NAIL MCA NASHVILLE 011003/UMGN (10.98)	I'm About To Come Alive		19
50	51	50	41	CRAIG MORGAN BNA 53808/SMN (12.98)	That's Why		8

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER / DISTRIBUTION LABEL	Title	CERT.
1	NEW	#1	CHERRYHOLMES SKAGGS FAMILY 902021	Cherryholmes IV: Common Threads	
2	3	16	CAROLINA CHOCOLATE DROPS NONEUCH 516995/WARNER BROS.	Genuine Negro Jig	
3	2	18	DAILEY & VINCENT CRACKER BARREL 610640/ROUNDER	Dailey & Vincent Sing The Statler Brothers	
4	5	8	TRAMPLED BY TURTLES BANJODAD 07*	Palomino	
5	NEW		DIERKS BENTLEY CAPITOL NASHVILLE 85410	Up On The Ridge	
6	4	39	THE ISAACS The Isaacs ... Naturally: An Almost A Cappella Collection GAITHER 46014		
7	1	2	KELLER & THE KEELS KW 1139/SCI FIDELITY	Thief	
8	6	68	STEVE MARTIN 40 SHARE 610647*/ROUNDER	The Crow: New Songs For The Five-String Banjo	
9	8	12	DAILEY & VINCENT ROUNDER 610610 EX/EMI CMG	Singing From The Heart	
10	RE-ENTRY		DAILEY & VINCENT ROUNDER 610617	Brothers From Different Mothers	

BETWEEN THE BULLETS

CHERRY ON TOP



Grammy Award-nominated family bluegrass group Cherryholmes lands its second No. 1 bow on Top Bluegrass Albums: "Cherryholmes IV: Common Threads" opens with more than 1,000 copies, according to

Nielsen SoundScan. The new title is the group's fourth straight top five start, led by "Cherryholmes" (No. 3, 2005) and followed by "Cherryholmes II: Black and White" (two weeks at No. 1, 2007) and "Cherryholmes III: Don't Believe" (No. 3, 2008). The band will be featured June 15 on Great American Country's "On the Streets" program. —Wade Jessen

TOP R&B/HIP-HOP ALBUMS™					THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
#1	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)					
1	1	11	USHER	RAYMOND V. RAYMOND (JIVE 61552/JLG)					
2	3	6	B.O.B	B.O.B PRESENTS: THE ADVENTURES OF BOBBY RAY (JIVE 61552/JLG)					
3	4	52	THE BLACK EYED PEAS	THE E.N.D. (INTERSCOPE 012887/JGA)					
4	2	3	NAS & DAMIAN MARLEY	OSTANT RELATIVES (JIVE 61552/JLG)					
5	5	26	ALICIA KEYS	THE ELEMENT OF FREEDOM (M&G/J 46571*/RMG)					
6	6	13	LUDACRIS	BATTLE OF THE SEXES (DTP/DEF JAM 014030*/JDMJG)					
7	12	18	LIL WAYNE	REBIRTH (CASH MONEY/UNIVERSAL MOTOWN 012738/UMRG)					
8	9	10	ERYKAH BADU	NEW AMERYKAH PART TWO (CONTROL FREQUENCY/UNIVERSAL MOTOWN 014030*/JDMJG)					
9	11	28	RIHANNA	RATED R (SRP/DEF JAM 013736/JDMJG)					
10	10	18	SADE	SOLDIER OF LOVE (EPIC 63933*/SONY MUSIC)					
11	8	3	JANELLE MONAE	THE ARCHANGEL (WYNNERLAND/BAO BOY 51255/WARNER BROS.)					
12	14	12	MONICA	STILL SLIP-N-SLIDE (J 40398/RMG)					
13	13	5	TONI BRAXTON	PULSE ATLANTIC 520266/AG					
14	15	13	MARVIN SAPP	HERE I AM (VERITY 53156/JLG)					
15	17	40	TREY SONGZ	READY (SONGBOK/ATLANTIC 518794/AG)					
16	18	55	EMINEM	RELAPSE (WEB/SHADY/AFTERMATH/INTERSCOPE 012883/JGA)					
17	19	39	JAY-Z	THE BLUEPRINT 3 (ROC NATION 520856*/AG)					
18	20	17	JAHEIM	ANOTHER ROUND ATLANTIC 522783/AG					
19	26	38	KID CUDI	MAN ON THE MOON (DECA 015000/UNIVERSAL MOTOWN 013195*/UMRG)					
20	24	39	DRAKE	30 RAB GIVE (CASH MONEY/UNIVERSAL MOTOWN 013656/UMRG)					
21	25	25	MARY J. BLIGE	STRONGER WITH EACH TEAR (MARIARCH/GEFFEN 013722/JGA)					
22	23	24	YOUNG MONEY	WE ARE YOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWN 013795/UMRG)					
23	22	5	TRINA	AMAZIN' SLIP-N-SLIDE 32567					
24	16	3	TALIB KUELI + HI-TEK	ARE REFLECTION ETERNAL (REVOLUTIONS PER MINUTE/BLACKSMITH 512766/WARNER BROS.)					
25	7	2	LEELA JAMES	MY SOUL STAY 31641/CONCORD					
26	21	3	VARIOUS ARTISTS	PHIL SUE 1987-1998 (SONY MUSIC/SONY MUSIC 520856*/AG)					
27	27	5	BBALL & MJG	TEN TOES DOWN (GRAND HUSTLE 5126/E1)					
28	29	8	DJ HOLIDAY + GUCCI MANE	BURRUPP (2) HD 0117 (BRICK SQUAD/AG/UM 520856*/AG)					
29	34	48	MAXWELL	BLACKSUMMERS (NIGHT COLUMBIA 89142/SONY MUSIC)					
30	28	5	BONE THUGS-N-HARMONY	UNUS: THE WORLDS ENEMY (ASYM/REPRISE 520446/WARNER BROS.)					
31	31	25	ROBIN THICKE	SEX THERAPY: THE SESSION (STAR TRAK/INTERSCOPE 013708/JGA)					
32	36	33	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT (SONOTRACK/UM 57606*/SONY MUSIC)					
33	32	9	SHARON JONES & THE DAP-KINGS	I LEARNED THE HARD WAY (DAP-TONE 019*)					
34	35	26	TIMBALAND	TIMBALAND PRESENTS... (MOSLEY/BLACKGROUND/INTERSCOPE 013645/JGA)					
35	37	26	GUCCI MANE	THE GIVE US (M&G 015000/UNIVERSAL MOTOWN 013656/UMRG)					
36	33	2	RIHANNA	RATED R: REMIXED (SRP/DEF JAM 014375/JDMJG)					
37	39	19	CORINNE BAILEY RAE	THE SEA (CAPITOL 09378)					
38	44	37	MARIAH CAREY	MEMOIRS OF AN IMPERFECT ANGEL (ISLAND 013226*/JDMJG)					
39	41	30	MELANIE FIONA	THE BRIDGE (SRC/UNIVERSAL MOTOWN 013150/UMRG)					
40	38	29	JANET	NUMBER ONES A&M 013612/UM					
41	40	14	RAHEEM DEVAUGHN	THE LOVE & WAR MASTERPEACE 1228/JIVE 55959/JLG					
42	42	36	BEBE & CECE WINANS	STILL B&C 31105/MALACO					
43	43	7	CYPRESS HILL	RISE UP (PRIORITY 26481/CAPITOL)					
44	45	49	VARIOUS ARTISTS	NOW 31 (EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC)					
45	46	57	CHRISTETTE MICHELE	EPHANY (DEF JAM 012729/JDMJG)					
46	47	30	50 CENT	BEFORE I SELF-DESTRUCT (SHADY/AFTERMATH/INTERSCOPE 012883/JGA)					
47	51	10	E-40	REVENUE RETRIEVIN': DAY SHIFT (HEAVY ON THE GRIND 01)					
48	53	27	R. KELLY	UNTITLED JIVE 31136/JLG					
49	55	10	E-40	REVENUE RETRIEVIN': NIGHT SHIFT (HEAVY ON THE GRIND 03)					
50	RE-ENTRY		SCARFACE	DOPEMAN MUSIC FACEMOB 84565					

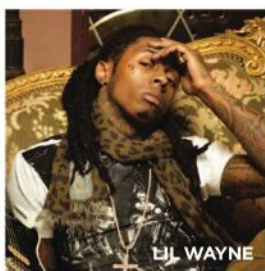
"B.o.B Presents: The Adventures of Bobby Ray" moves 3-2 on Top R&B/Hip-Hop Albums and claims a fourth week at No. 1 on Top Rap Albums with 46% of its 20,000 units this week powered by digital retailers. The set is the Greatest Gainer on Top Digital Albums (6-5).



MAINSTREAM R&B/HIP-HOP™					THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
#1	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)					
1	1	12	UN-THINKABLE (I'M READY)	ALICIA KEYS (M&G/J/RMG)					
2	2	13	OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)					
3	3	11	LOSE MY MIND	YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/JDMJG)					
4	12	5	GG FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)					
5	4	16	MY CHICK BAD	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/JDMJG)					
6	8	12	ALL I DO IS WIN	DJ KHALED (WE THE BEST/E1)					
7	7	16	RUDE BOY	RIHANNA (SRP/DEF JAM/JDMJG)					
8	13	4	OMG	USHER FEAT. WILLIAM (LAFACE/JLG)					
9	5	19	LIL FREAK	USHER FEAT. NICKI MINAJ (LAFACE/JLG)					
10	6	17	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)					
11	14	7	THERE GOES MY BABY	USHER (LAFACE/JLG)					
12	9	13	I'M BACK	TL (GRAND HUSTLE/ATLANTIC)					
13	10	20	YOU'RE THE ONE	DONORIA (SO SO DEF/MALACO)					
14	15	7	SEX ROOM	LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/JDMJG)					
15	11	18	NEIGHBORS KNOW MY NAME	TREY SONGZ (SONGBOK/ATLANTIC)					
16	22	4	RIDE	CIARA FEAT. LUDACRIS (LAFACE/JLG)					
17	23	6	HELLO GOOD MORNING	DIDDY - DIRTY MONEY FEAT. TL (BAD BOY/INTERSCOPE)					
18	27	3	YOUR LOVE	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)					
19	24	5	TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT (CAPITOL)					
20	16	19	EVERYTHING TO ME	MONICA (J/RMG)					
21	17	11	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)					
22	20	9	SHE GOT IT MADE	PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)					
23	25	5	SUPER HIGH	RICK ROSS FEAT. NE-YO (MAYBACH/SLIP-N-SLIDE/DEF JAM/JDMJG)					
24	19	10	ROGER THAT	YOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWN/UMRG)					
25	29	6	ALWAYS	TRINA FEAT. MONICA (SLIP-N-SLIDE/CAPITOL)					
26	21	10	BEAMER, BENZ, OR BENTLEY	LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT)					
27	31	5	IT'S IN THE MORNIN'	ROBIN THICKE FEAT. SNOOP DOGG (STAR TRAK/INTERSCOPE)					
28	30	6	WE GOT HOOD LOVE	MARY J. BLIGE FEAT. TREY SONGZ (MARIARCH/GEFFEN/INTERSCOPE)					
29	26	17	SPONSOR	TERRA MAR FEAT. GUCCI MANE & SOULJA BOY (TELL EM/DEF JAM/UNIVERSAL BROS.)					
30	28	17	FISTFUL OF TEARS	MAXWELL (COLUMBIA)					
31	32	5	SHOW OUT	ROSCOE DASH (MMI/MUSIC LINE/ZONE 4/INTERSCOPE)					
32	33	3	BITTERSWEET	FANTASIA (J/RMG)					
33	37	2	IN LOVE WIT YO BOOTY	JOHN BLU (ALLABOUTS/JIVE/JLG)					
34	36	4	SHUTTERBUGG	BIG BOI FEAT. CUTTY (DEF JAM/JDMJG)					
35	NEW		I'M SINGLE	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)					
36	NEW		STATISTICS	LYFE JENNINGS (JESUS SWINGS/ASYM/WARNER MUSIC GROUP)					
37	NEW		MAKE UP BAG	THE DREAM FEAT. TL (RADIO KILLA/DEF JAM/JDMJG)					
38	34	9	LAST SONG	RECOGNITION (R & C/CAPITOL)					
39	35	11	IMMA LOVE YOU RIGHT	JOHN BROWN (MOPHILIN/UNIVERSAL REPUBLIC/UMRG)					
40	38	14	BRING IT BACK	BBALL & MJG FEAT. YOUNG DRD (GRAND HUSTLE/E1)					

BETWEEN THE BULLETS

QUIET WEEK IN R&B LIST'S TOP 10



LIL WAYNE

With no new albums debuting and no titles gaining more than 5%, the top 10 of the Top R&B/Hip-Hop Albums chart is kind of quiet. Usher's "Raymond v Raymond" is anchored at No. 1 with 35,000 for the second consecutive week; it's the seventh week the album has ruled the chart since its April debut. The Black Eyed Peas are still moving units after a year on the chart and 49 weeks in the top 10 as "The E.N.D." shifts 17,000, according to Nielsen SoundScan. Overall the album has sold 2.5 million copies.

Lil Wayne's "Rebirth" (up 2%) jogs 12-7 and returns to the top 10 after three weeks while Erykah Badu's "New Amerykah" steps 9-8 (up less than 1%). Rihanna moves 11-9 (but down 2%). Alicia Keys (No. 5), Ludacris (No. 6) and Sade (No. 10) all retain their positions from last week.

—Raphael George

RHYTHMIC™					THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
#1	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)					
1	1	11	OMG	USHER FEAT. WILLIAM (LAFACE/JLG)					
2	3	6	AIRPLANES	B.O.B FEAT. HAYLEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)					
3	2	20	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)					
4	4	19	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/JDMJG)					
5	6	13	OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)					
6	8	5	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)					
7	5	21	RUDE BOY	RIHANNA (SRP/DEF JAM/JDMJG)					
8	9	9	YOUR LOVE IS MY DRUG	KESHA (KEMOSABE/RCA/RMG)					
9	7	13	MY CHICK BAD	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/JDMJG)					
10	16	3	GREATEST GAINER	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)					
11	11	8	ALEJANDRO	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)					
12	10	27	SAY AAH	TREY SONGZ FEAT. FABLEOUS (SONGBOK/ATLANTIC)					
13	15	5	NOT AFRAID	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)					
14	12	25	IN MY HEAD	JASON DERULO (BELLUGA HEIGHTS/WARNER BROS.)					
15	13	16	HEY DADDY (DADDY'S HOME)	USHER FEAT. PLIES (LAFACE/JLG)					
16	17	9	BILLIONAIRE	TRAVIS MCGOY FEAT. BRUNO MARS (NAPY BOY/DECA/DANCE/DEF JAM/UNIVERSAL BROS.)					
17	22	3	YOUR LOVE	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)					
18	19	8	COOLER THAN ME	MIKE POSNER (J/RMG)					
19	21	5	ROCK THAT BODY	THE BLACK EYED PEAS (INTERSCOPE)					
20	14	10	WINNER	JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.J. (J/RMG)					
21	24	7	UN-THINKABLE (I'M READY)	ALICIA KEYS (M&G/J/RMG)					
22	25	7	HELLO GOOD MORNING	DIDDY - DIRTY MONEY FEAT. TL (BAD BOY/INTERSCOPE)					
23	23	17	YOUNG FOREVER	JAY-Z + MR. HUDSON (ROC NATION)					
24	26	9	FANTASY GIRL	BABY BASH FEAT. MARTY JAMES (BASHTOWN/UPSTAIRS)					
25	36	3	SOMEbody TO LOVE	JUSTIN BIEBER (SCHOOLBOY/RAYMOND BROWN/ISLAND/JDMJG)					
26	27	20	SAY SOMETHING	TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE)					
27	31	3	LOSE MY MIND	YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/JDMJG)					
28	33	5	143	BOBBY BRACKINS FEAT. RAY J (TYCON STATUS/UNIVERSAL REPUBLIC)					
29	29	6	ALL I DO IS WIN	DJ KHALED (WE THE BEST/E1)					
30	32	8	TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT (CAPITOL)					
31	30	19	STEADY MOBBIN'	YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)					
32	34	6	ALRIGHT	PITBULL (MR. 305/POLO GROUNDS/J/RMG)					
33	28	10	BEAMER, BENZ, OR BENTLEY	LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT)					
34	37	11	NEIGHBORS KNOW MY NAME	TREY SONGZ (SONGBOK/ATLANTIC)					
35	NEW		RIDIN' SOLO	JASON DERULO (BELLUGA HEIGHTS/WARNER BROS.)					
36	40	2	RIDE	CIARA FEAT. LUDACRIS (LAFACE/JLG)					
37	38	2	OPPOSITE OF ADULTS	GIDDY BANG (VIRGIN/CAPITOL)					
38	NEW		GOT YOUR BACK	TL FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)					
39	NEW		BODYBOUNCE	KARDINAL OFFSHALL FEAT. AKON (KONLIVE)					
40	NEW		BULLETPROOF	LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)					

ADULT R&B™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	
			ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	10	#1 2 WKS	UN-THINKABLE (I'M READY) ALICIA KEYS (J&R/J&R)
2	2	16		WINDOW SEAT ERYKAH BADU (CONTROL FREQUENCY/UNIVERSAL MOTOWN/UMRG)
3	3	18		FINDING MY WAY BACK JAHEIM (ATLANTIC)
4	4	21		THERE GOES MY BABY USHER (LAFACE/JLG)
5	5	19		EVERYTHING TO ME MONICA (J/RMG)
6	6	29		FISTFUL OF TEARS MAXWELL (COLUMBIA)
7	7	15		HANDS TIED TONI BRAXTON (ATLANTIC)
8	9	6		WHY WOULD YOU STAY? KEM (UNIVERSAL MOTOWN/UMRG)
9	11	6		BITTERSWEET FANTASIA (J/RMG)
10	8	19		CLOSER CORINNE BAILEY RAE (CAPITOL)
11	12	17		BEAUTIFUL VIVIAN GREEN (E1)
12	13	16		IN THE MORNING URBAN MYSTIC FEAT. MOMA (SOBE)
13	14	19		I DON'T CARE RAHEEM DEVAUGHN (JIVE/JLG)
14	18	7		WHAT'S NOT TO LOVE DWELE (RT/E1)
15	15	9		BABYFATHER SADE (EPIC/COLUMBIA)
16	19	18		THE BEST IN ME MARVIN SAPP (VERITY/JLG)
17	17	11		NOTHING JANET (SO SO DEF/MALACO)
18	16	14		TEST DRIVE KEITH SWEAT FEAT. JOE (KEDAR)
19	22	4		SKIES WIDE OPEN BRIAN CULBERTSON FEAT. AVANT (GRP/VERVE)
20	23	7		WE GOT HOOD LOVE MARY J. BLIGE FEAT. THEY SONGZ (MATTIARCH/GEFFEN/INTERSCOPE)
21	20	17		TELL ME YOU LOVE ME LEELA JAMES (STAX/CMG)
22	21	17		ALL I EVER THINK ABOUT CHRISSETTE MICHELE (DEF. JAM/IDJMG)
23	24	13		WE BOTH GROWN WILLIE CLAYTON FEAT. DAVE HOLLISTER (C&C)
24	25	7		YOU'RE THE ONE DONDRIA (SO SO DEF/MALACO)
25	28	17		GOOD LOVE MARY J. BLIGE FEAT. TL (MATTIARCH/GEFFEN/INTERSCOPE)

HOT RAP SONGS™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	
			ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	14	#1 2 WKS	OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	2	20		NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
3	3	16		MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF. JAM/IDJMG)
4	4	11		LOSE MY MIND YOUNG JEEZY FEAT. PLUS (CTE/DEF. JAM/IDJMG)
5	5	6		AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
6	6	14		ALL I DO IS WIN DJ KHALED (WE THE BEST/E1)
7	11	4	66	YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
8	7	25		SAY SOMETHING TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE)
9	9	13		I'M BACK TL (GRAND HUSTLE/ATLANTIC)
10	10	8		HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. TL (BAD BOY/INTERSCOPE)
11	12	7		SEX ROOM LUDACRIS FEAT. TREY SONGZ (DTP/DEF. JAM/IDJMG)
12	8	15		BEAMER, BENZ, OR BENTLEY LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT)
13	18	6		TEACH ME HOW TO DOUGIE CALI SWAG DISTRICT (CAPITOL)
14	16	8		SUPER HIGH RICK ROSS FEAT. ME YU (MOSLEY/SLIP-N-SLIDE/DEF. JAM/IDJMG)
15	13	32		STEADY MOBBIN' YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN)
16	15	30		BEDROCK YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)
17	17	5		NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
18	14	10		ROGER THAT YOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWN)
19	21	3		BILLIONAIRE TRAVIS MCCOY FEAT. BRUNO MARS (NAPPY BOY/TECA/DANCE FLEET BY NAPPY BOY)
20	20	15		YOUNG FOREVER JAY-Z + MR. HUDSON (ROC NATION)
21	19	9		SHE GOT IT MADE PLUS (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
22	NEW			GOT YOUR BACK T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
23	NEW			MISS ME DRAKE FEAT. LI WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
24	22	3		SHOW OUT ROSCOE BASH (MMI/MUSIQLINE/ZONE 4/INTERSCOPE)
25	23	3		FANTASY GIRL BABY BASH FEAT. MARITY JAMES (BASHTOWN/UPSTAIRS)

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	22	#1 UN-THINKABLE (I'M READY) #1 A. KEYS, K. BROTHERS, N. SHEBIB (A. KEYS, A. GRAHAM, K. BROTHERS, JR., N. SHEBIB)	Alicia Keys	Usher	Usher	1	1
2	3	22	THESE DOES MY BABY JIM JONSON, RICO LOVE (RICO LOVE, J. G. SCHEFFER, F. ROMANO, D. MORRIS)	Usher	Usher	Usher	2	2
3	2	14	OVER BOI-1DA, KHALIL (A. GRAHAM, M. SAMUELS, N. BRONERS)	Drake	Drake	Drake	2	2
4	6	14	FIND YOUR LOVE K. WEST, J. BAKER (A. GRAHAM, K. WEST, WILSON, P. REYNOLDS)	Drake	Drake	Drake	4	4
5	9	15	GREATEST GAINER/AIRPLAY WILL I. AM (W. ADAMS)	Usher Featuring Will I Am	Usher	Usher	5	5
6	5	10	LOSE MY MIND DRUMMA BOY (J. W. JENKINS, C. GHOLSON, A. WASHINGTON)	Young Jeezy Featuring Plies	Young Jeezy	Young Jeezy	5	5
7	4	17	MY CHICK BAD THE LEGENDARY TRAXSTER (C. BRIDGES, O. T. MARAJ, S. LINDLEY, D. DAVIDSON)	Ludacris Featuring Nicki Minaj	Ludacris	Ludacris	2	2
8	10	9	NEIGHBORS KNOW MY NAME T. TAYLOR, P. HAYES, J. MCGEE (T. NEVISON, T. TAYLOR, P. HAYES)	Trey Songz	Trey Songz	Trey Songz	4	4
9	8	6	EVERYTHING TO ME M. ELLIOTT, L. LAMB (M. ELLIOTT, C. LAMB, J. SULLIVAN, F. BASKETT, C. MCDONALD, J. D. WILLIAMS)	Monica	Monica	Monica	1	1
10	13	13	ALL I DO IS WIN DJ KHALED FEATURING T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS DJ KHALED, T-PAIN, LUDACRIS, SNOOP DOGG, RICK ROSS (DJ KHALED, T-PAIN, LUDACRIS, SNOOP DOGG, RICK ROSS)	DJ Khaled	DJ Khaled	DJ Khaled	10	10
11	7	17	RUDE BOY STARGLATE, R. SWIRE (M. S. ERIKSEN, T. HERMANSEN, E. DEAN, M. RIDDICK, R. SWIRE, R. FENTY)	Rihanna	Rihanna	Rihanna	2	2
12	12	5	NOTHING ON YOU THE SWEETZINGZ (B. R. SIMMONS, JR., B. MARS, F. LAWRENCE, A. LEVINE)	B.o.B Featuring Bruno Mars	B.o.B	B.o.B	5	5
13	14	12	I'M BACK TRAKS, L. AYERZ (C. J. HARRIS, JR., D. RANDALL, D. DUNCAN)	T.I.	T.I.	T.I.	12	12
14	18	24	SEX ROOM KAJUN (C. BRIDGES, T. NEVISON, T. SCALES, T. TAYLOR, K. JOHNSON)	Ludacris Featuring Trey Songz	Ludacris	Ludacris	14	14
15	11	8	LIL FREAK E. WILLIAMS, POLOW DA DON (J. JONES, E. WILLIAMS, E. DEAN, U. RAYMOND, I. O. T. MARAJ, S. H. MORRIS)	Usher Featuring Nicki Minaj	Usher	Usher	8	8
16	17	18	YOU'RE THE ONE J. DUPRI, B. M. COX (J. DUPRI, B. M. COX)	Dondria	Dondria	Dondria	16	16
17	15	11	HEY DADDY (DADDY'S HOME) THE RUNNERS, RICO LOVE (RICO LOVE, A. HARR, J. JACKSON, U. RAYMOND IV)	Usher Featuring Plies	Usher	Usher	2	2
18	20	6	RIDE C. STEWART, T. NASH (C. PHARRIS, T. NASH, C. A. STEWART, C. BRIDGES)	Ciara Featuring Ludacris	Ciara	Ciara	18	18
19	16	16	FISTFUL OF TEARS H. DAVID, MUSZE (H. DAVID)	Maxwell	Maxwell	Maxwell	11	11
20	23	6	BITTERSWEET C. HARMONY (C. HARMONY, C. KELLY)	Fantasia	Fantasia	Fantasia	20	20
21	21	19	FINDING MY WAY BACK I. BARIAS, C. HAGGINS (I. BARIAS, C. HAGGINS, M. JONTEL, C. CHAMBERS, J. HOAGLAND)	Jahel	Jahel	Jahel	19	19
22	19	17	WINDOW SEAT E. BADU, J. POYSER (E. BADU, J. POYSER)	Erykah Badu	Erykah Badu	Erykah Badu	16	16
23	27	43	YOUR LOVE A. WANGEL, D. T. MARAJ, A. WANGEL, D. FREEMAN, J. PHUGHES	Nicki Minaj	Nicki Minaj	Nicki Minaj	23	23
24	25	30	HELLO GOOD MORNING DANJA (RICO LOVE, F. J. HILLS, M. ARAICA, C. J. HARRIS, JR.)	Diddy - Dirty Money Featuring T.I.	Diddy	Diddy	24	24
25	26	38	SUPER HIGH C. HART, THE REMEDY (W. ROBERTS, L. J. HUGHES, R. CHADWICK, S. SMITH, E. JOHNSON, M. STOKES)	Rick Ross Featuring Ne-Yo	Rick Ross	Rick Ross	25	25
26	32	45	TEACH ME HOW TO DANCE C. FOWLER, E. WEST (C. FOWLER, C. GLEE, C. CHILDS, E. WEST)	Calli Swag District	Calli Swag District	Calli Swag District	26	26
27	24	20	IMMA BE K. HARRIS, WILLIAM (W. ADAMS, A. PINEDA, J. GOMEZ, S. FERLUSON, K. HARRIS, J. TANK, D. FODER, T. BRENNICK, M. DILLER)	The Black Eyed Peas	The Black Eyed Peas	The Black Eyed Peas	2	2
28	35	20	WE GOT HOOD LOVE B. M. COX, K. DEAN (M. J. BLIGE, B. M. COX, J. AUSTIN, K. A. J. DEAN)	Mary J. Blige Featuring Trey Songz	Mary J. Blige	Mary J. Blige	28	28
29	39	28	WHY WOULD YOU STAY? KEM, R. RIDEOUT (K. OWENS)	Kem	Kem	Kem	28	28
30	30	34	SHE GOT IT MADE C. SPARKS, K. GEORGES (A. L. WASHINGTON, B. GREEN, C. SPARKS, R. HOLMES)	Plies	Plies	Plies	30	30
31	22	16	BEAMER, BENZ, OR BENTLEY PRIME (C. LLOYD, J. JAMES, M. FORNO)	Lloyd Banks Featuring Juelz Santana	Lloyd Banks	Lloyd Banks	19	19
32	28	21	ROGER THAT PHENOM (D. CARTER, J. BOSWELL, D. FRANKLIN, O. T. MARAJ, M. STEVENSON)	Young Money	Young Money	Young Money	15	15
33	38	32	HANDS TIED OAK OF THE KNIGHTWRITZ, H. MASON, JR. (H. J. MASON, JR., W. FELDER, H. BRIGHT)	Toni Braxton	Toni Braxton	Toni Braxton	31	31
34	36	33	I AM STARGLATE (M. J. BLIGE, M. S. ERIKSEN, T. HERMANSEN, J. AUSTIN, E. DEAN, M. BETTE)	Mary J. Blige	Mary J. Blige	Mary J. Blige	4	4
35	31	25	SAY SOMETHING TIMBALAND, J. ROC (TIMBALAND, J. ROC, H. HARMON, A. GRAHAM, T. CLAYTON, J. MAULTSBY)	Timbaland Featuring Drake	Timbaland	Timbaland	1	1
36	43	44	IT'S IN THE MORNING T. NILEY, THICKE (R. THICKE, T. NILEY, C. G. BROADUS, JR., J. MATHIS, J. JACKSON)	Robin Thicke Featuring Snoop Dogg	Robin Thicke	Robin Thicke	36	36
37	34	36	AIN'T LEAVIN' WITHOUT YOU K. WEST, L. LAURENCE, M. B. SPURD, M. H. WARD, J. S. CARTER, J. BROOKHOUSE, M. R. MONROE, S. GLEN, U. THORP, V. PELERIE	Jahel	Jahel	Jahel	12	12
38	37	35	STEADY MOBBIN' KANE (D. CARTER, D. JOHNSON, R. DAVIS)	Young Money Featuring Gucci Mane	Young Money	Young Money	17	17
39	29	27	SPONSOR T. AIRRA, MARI FEATURING GUCCI MANE & SOULJA BOY TELLEM E. LEWIS, L. ROC (J. PHILLIPS, H. NELSON, E. LEWIS, B. MUHAMMAD, R. DAVIS, D. WAY)	T. Airra	T. Airra	T. Airra	25	25
40	44	40	IT KILLS ME J. FENIX, A. MARTIN, R. LITTLE, JOHN, JR. (L. CARR, E. SHULMAN)	Melanie Fiona	Melanie Fiona	Melanie Fiona	1	1
41	40	29	SEX THERAPY POLOW DA DON, HOT SAUCE (R. THICKE, E. DEAN, J. JONES, P. DAWSON, H. WEMER, S. GOTTLEB, J. GLUCK, W. GOLD)	Robin Thicke	Robin Thicke	Robin Thicke	36	36
42	48	48	PRETTY WINGS H. DAVID, MUSZE (H. DAVID, MUSZE)	Maxwell	Maxwell	Maxwell	11	11
43	41	47	SHOW OUT KE (J. L. JOHNSON, K. ERONDU)	Roscoe Dash	Roscoe Dash	Roscoe Dash	41	41
44	57	87	STATISTICS T. MINUS (C. JENNINGS)	Lyfe Jennings	Lyfe Jennings	Lyfe Jennings	44	44
45	33	39	SAY AAH Y. WARD, C. CORRELL, T. TAYLOR (P. M. PEREBEE, JR., T. NEVISON, T. SCALES, N. L. WALKER, D. CORRELL)	Trey Songz Featuring Fabolous	Trey Songz	Trey Songz	3	3
46	42	37	CLOSER S. BROWN, C. B. RAE (C. B. RAE)	Corinne Bailey Rae	Corinne Bailey Rae	Corinne Bailey Rae	31	31
47	46	51	ALWAYS BIGG D. LAMB (M. STERLING, D. BAKER, J. BURKE, C. LAMB)	Trina	Trina	Trina	46	46
48	56	85	MISS ME BOI-1DA, KHALIL (A. GRAHAM, M. SAMUELS, N. SHEBIB, C. CARTER, D. EDWARDS, R. CHADWICK)	Drake	Drake	Drake	48	48
49	67	68	PRETTY BOY SWAG YOUNG SHAY, G. KIDMURPHY (D. WAY, O. BYRD, J. MURPHY)	Soulja Boy Tellem	Soulja Boy Tellem	Soulja Boy Tellem	49	49
50	47	41	HOLD YOU (HOLD YUH) FIRE PETER (W. EDWARDS, R. JOHNSON)	Gyptian	Gyptian	Gyptian	33	33
51	59	100	LOVE ALL OVER ME J. DUPRI, B. M. COX (J. DUPRI, B. M. COX, C. JOHNSON)	Monica	Monica	Monica	51	51
52	62	58	ALREADY TAKEN POLOW DA DON (J. JONES, E. DEAN, T. NEVISON, A. JACKSON)	Trey Songz	Trey Songz	Trey Songz	52	52
53	50	46	I DON'T CARE STEREOTYPES, NE-YO (S. SMITH, J. YIP, J. REEVES, R. ROMULUS)	Raheem DeVaughn	Raheem DeVaughn	Raheem DeVaughn	36	36
54	60	84	I'M SINGLE N. SHEBIB (D. CARTER, N. SHEBIB)	Lil Wayne	Lil Wayne	Lil Wayne	54	54
55	53	63	IN LOVE WIT YO BOOTY JOHN BLU (J. BLU, FORD)	John Blu	John Blu	John Blu	53	53

Up 6 million, the title leaps to 51.7 million listener impressions, according to Nielsen BDS, the first song to pass the 50 million audience plateau since Beyoncé's "Single Ladies (Put a Ring on It)" on the Jan. 3, 2009, chart.



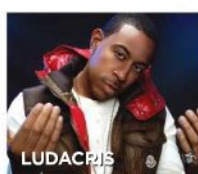
The last five Greatest Gainer trophies have been awarded to Usher or Drake; the former earns this week's honor with an increase of 6.1 million impressions. The track bounds 13-8 on Mainstream R&B/Hip-Hop and is his 22nd top 10 on that list.



Fantasia rides a wave of 14 million impressions into the top 20. This single is her first visit to this portion of the chart since "When I See You," which made it to the top for eight weeks in 2007.

The rapper scores double debuts on R&B/Hip-Hop Digital Songs at Nos. 8 and 9 with first-week totals of 62,000 and 60,000 downloads, respectively, according to Nielsen SoundScan.

Adress/gospel star debuts at Nos. 96 and 100 with singles from third album "The Master Plan," which climbs 13-8 as the Greatest Gainer on Top Gospel Albums, up 82%.



BETWEEN THE BULLETS LUDACRIS NOTCHES 26th TOP 10

Ludacris extends his lead for the most top 10s by a rapper on Hot R&B/Hip-Hop Songs as "All I Do Is Win" by DJ Khaled, where he is featured, vaults 13-10. The song is Luda's 26th appearance in the region, widening the distance between second-place holder Jay-Z (who has 23) and third-placed Lil Wayne (19). "Win" is Ludacris' third top 10 of the year following his lead roles on "How Low" and "My Chick Bad."

Ludacris also holds the longest active streak for yearly top 10s among all artists, with 11 consecutive years with at least one top 10 since 2000.

—Raphael George

JUN
19
2010

CHRISTIAN/GOSPEL

Billboard

AIRPLAY
MONITORED BY
nielsen
BDSSALES DATA
COMPILED BY
nielsen
SoundScan

CHRISTIAN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	17	#1 GET BACK UP 1 WK	TOBYMAC FOREFRONT/EMI CMG
2	1	19	MERCYME INO	
3	3	14	OUR GOD	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
4	4	23	BEFORE THE MORNING	JOSH WILSON SPARROW/EMI CMG
5	5	38	WHAT FAITH CAN DO	KUTLESS BEC/TOOTH & NAIL
6	6	38	FORGIVEN	SANCTUS REAL SPARROW/EMI CMG
7	7	13	HEALING BEGINS	TENTH AVENUE NORTH REUNION/PLG
8	9	16	BETTER THAN A HALLELUJAH	AMY GRANT AMY GRANT PRODUCTIONS/SPARROW/EMI CMG
9	10	14	BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
10	12	21	HOLD US TOGETHER	MATT MAHER ESSENTIAL/PLG
11	11	22	HEALING HAND OF GOD	JEREMY CAMP BEC/TOOTH & NAIL
12	13	9	IF WE'VE EVER NEEDED YOU	CASTING CROWNS REUNION/PLG
13	18	16	GREATEST GAINER BORN AGAIN NEWSBOYS INPOP	
14	8	35	THERE IS A WAY	NEWWORLDSON INPOP
15	15	41	UNTIL THE WHOLE WORLD HEARS	CASTING CROWNS BEACH STREET/REUNION/PLG
16	16	22	MORE LIKE FALLING IN LOVE	JASON GRAY CENTRICITY
17	17	16	LOVE HAS COME	MARK SCHULTZ WORD-CURB
18	19	10	GOD GAVE ME YOU	DAVE BARNES RAZOR & TIE
19	20	13	BLINK	REVIVE ESSENTIAL/PLG
20	22	14	MY HELP COMES FROM THE LORD	THE MUSEUM BEC/TOOTH & NAIL
21	21	16	EVERYTHING FALLS	FEE INO
22	23	7	FIGHT ANOTHER DAY	ADDISON ROAD INO
23	48	4	COME AS YOU ARE	POCKET FULL OF ROCKS MYRRH/WORD-CURB
24	24	12	POWER OF YOUR NAME	LINCOLN BREWSTER FEAT. DARLENE ZSCHECH INTEGRITY
25	25	5	FOR LOVE OF YOU	AUDREY ASSAD SPARROW/EMI CMG
26	26	12	YOURS TO TAKE	JIMMY NEEDHAM INPOP
27	31	8	LEAD ME	SANCTUS REAL SPARROW/EMI CMG
28	28	2	UNDONE	FFH 62
29	30	2	NO MATTER WHAT	KERRI ROBERTS REUNION/PLG
30	27	20	YOU'RE THE ONE	CHRIS AND CONRAD VSR
31	32	4	STARRY NIGHT	CHRIS AUGUST FERVENT/WORD-CURB
32	29	13	SOME KIND OF LOVE	PHIL STACEY REUNION/PLG
33	33	16	AWAKE AND ALIVE	SKILLET ARDENT/INO
34	34	5	GREAT ARE YOU LORD	PHILLIPS, CRAIG & DEAN INO
35	35	6	YOU CAN HAVE ME	SIDEWALK PROPHETS FERVENT/WORD-CURB
36	37	5	YOUR LOVE IS A SONG	SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
37	36	21	WHAT A SAVIOR	CATALYST MUSIC PROJECT FEAT. LAURA STORY INO
38	39	10	OH, HAPPINESS	DAVID CROWDER BAND SIXSTEPS/SPARROW/EMI CMG
39	38	11	ALREADY HOME	THOUSAND FOOT KRUTCH TOOTH & NAIL
40	42	8	HERE IN THIS MOMENT	BECKAH SHAE SHAE SHOC
41	41	5	CASTAWAY	CHASEN INO
42	49	2	WAITING ROOM	JONNY DIAZ INO
43	43	3	SOMETHING HOLY	STELLAR KART INO
44	44	6	GREATNESS OF OUR GOD	NATALIE GRANT CURB
45	45	4	SPEAK TO ME	REMEDY DRIVE WORD-CURB
46	40	7	NEW CREATION	LEELAND REUNION/PLG
47	46	5	ANCHOR	SATELLITES & SIRENS WORD-CURB
48	47	4	AVALANCHE	MANAFEST BEC/TOOTH & NAIL
49	HOT SHOT DEBUT		REDISCOVER YOU	STARFIELD SPARROW/EMI CMG
50	50	17	BEAUTIFUL HISTORY	PLUMB CURB

With 8.8 million audience impressions at all but six of the 96 stations monitored by Nielsen BDS for the chart, TobyMac earns his third No. 1, and his second straight, on Christian Songs. He previously spent the last of 14 weeks at the summit with "City on Our Knees" on the Feb. 6 chart.



TOP CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL	CERT.
1	1	5	#1 MERCYME 4 WKS	THE GENEROUS MR. LOWELL NO. 413/PROVIDENT-INTGTY	
2	2	41	SKILLET	AWAKE ARDENT/INO ATLANTIC 2554/PROVIDENT-INTGTY	
3	3	4	TENTH AVENUE NORTH	THE LIGHT MEETS THE DARK REUNION 10144/PROVIDENT-INTGTY	
4	4	17	TOBYMAC	TONIGHT FOREFRONT 6371/EMI CMG	
5	5	35	VARIOUS ARTISTS	WOW HITS 2010 WORD-CURB/PROVIDENT-INTGTY 4857/EMI CMG	
6	6	29	CASTING CROWNS	UNTIL THE WHOLE WORLD HEARS BEACH STREET/REUNION 1013/PROVIDENT-INTGTY	
7	7	10	SARA GROVES	REFUGES AND SONGS SPONGEON 4712/PROVIDENT-INTGTY	
8	10	14	VARIOUS ARTISTS	WOW WORKSHOP (PURPLE) PLG/EMI CMG 887900/WORD-CURB	
9	12	30	FLYLEAF	MENTEMO MORI A&M/OCTONE 013512/EMI CMG	
10	11	10	AMY GRANT	SOMEWHERE DOWN THE ROAD AMY GRANT PRODUCTIONS/SPARROW 3863/EMI CMG	
11	13	85	FRANCESCA BATTISTELLI	MY PAPER HEART FERVENT 887378/WORD-CURB	
12	14	41	NEEDTOBREATHE	THE OUTSIDERS ATLANTIC 519702*/WORD-CURB	
13	15	13	PASSION	PASSION: AWAKENING SIXSTEPS/SPARROW 7175/EMI CMG	
14	25	16	GREATEST GAINER THE CANADIAN TENORS THE CANADIAN TENORS DECCA 013509		
15	21	35	VARIOUS ARTISTS	SONGS 4 WORSHIP 90 INTEGRITY 24702/TIME LIFE	
16	16	33	KUTLESS	IT IS WELL BEC 7174/EMI CMG	
17	23	30	SWITCHFOOT	HELLO HURRICANE LOWERCASE PEOPLE/CREDENTIAL 4847/EMI CMG	
18	8	3	THE STALLER BROTHERS	THE GOSPEL MUSIC: VOLUME TWO GAITHER 6073/EMI CMG	
19	9	3	THE STALLER BROTHERS	THE GOSPEL MUSIC: VOLUME ONE GAITHER 6004/EMI CMG	
20	18	13	SANCTUS REAL	PIECES OF A REAL HEART SPARROW 6506/EMI CMG	
21	HOT SHOT DEBUT		LYNDA RANDLE	WOMAN AFTER GOD'S OWN HEART GAITHER 2700/EMI CMG	
22	20	17	MATT MAHER	ALIVE AGAIN ESSENTIAL 10906/PROVIDENT-INTGTY	
23	RE-ENTRY		LYNDA RANDLE	I'M FREE GAITHER 2787/EMI CMG	
24	30	2	VARIOUS ARTISTS	TOP 25 PRaise SONGS 2011 COLUMBIA/SONY MUSIC 05845/CAPITOL	
25	19	3	JIMMY NEEDHAM	NIGHTLIGHTS INPOP 1519/EMI CMG	
26	22	69	KARI JOBE	KARI JOBE INTEGRITY 4556/PROVIDENT-INTGTY	
27	31	31	STEVEN CURTIS CHAPMAN	BEAUTY WILL RISE SPARROW 6516/EMI CMG	
28	26	37	DAVID CROWDER BAND	CHURCH MUSIC SIXSTEPS/SPARROW 6515/EMI CMG	
29	34	10	ELVIS PRESLEY	AN EVENING PRAYER SONY MUSIC CUSTOM MARKETING GROUP 61423	
30	24	48	MANDISA	FREEDOM SPARROW 6779/EMI CMG	
31	44	85	MATTHEW WEST	SOMETHING TO SAY SPARROW 4520/EMI CMG	
32	35	69	RED	INNOCENCE & INSTINCT ESSENTIAL 10063/PROVIDENT-INTGTY	
33	38	17	FIREFLIGHT	FOR THOSE WHO WAIT FLICKER 10809/PROVIDENT-INTGTY	
34	27	39	THOUSAND FOOT KRUTCH	WELCOME TO THE MASQUERADE TOOTH & NAIL 4783/EMI CMG	
35	41	61	MERCYME	10 INO 4626/PROVIDENT-INTGTY	
36	45	7	DAVE BARNES	WHAT WE WANT WE GET RAZOR & TIE 03030/PROVIDENT-INTGTY	
37	33	13	DEMON HUNTER	THE WORLD IS A THORN SLOTT STATE 6387/EMI CMG	
38	37	43	BRITT NICOLE	THE LOST GET FOUND SPARROW 2356/EMI CMG	
39	29	5	THE LETTER BLACK	HANGING ON BY A THREAD TOOTH & NAIL 5813/EMI CMG	
40	28	33	SIDEWALK PROPHETS	THESE SIMPLE TRUTHS FERVENT 887980/WORD-CURB	
41	NEW		RICK PINO	THE NARROW ROAD FIRE RAIN 36657	
42	32	39	GAITHER VOCAL BAND	REUNITED GAITHER 6044/EMI CMG	
43	39	11	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL FAITH UNIVERSAL/SONY MUSIC 05845/CAPITOL	
44	40	14	POINT OF GRACE	NO CHANGIN' US WORD-CURB 887924	
45	36	3	HILLSONG	THE VERY BEST OF HILLSONG LIVE HILLSONG 2685/EMI CMG	
46	47	40	THE DEVIL WEARS PRADA	WITH NOBLE ABOVE AND WONDERS BELOW REPER 123/WORD-CURB	
47	42	15	GUY PENROD	BREATHE DEEP SERVANT/GAITHER 6052/EMI CMG	
48	RE-ENTRY		ANTHONY EVANS	UNDISCOVERED ANTHONY EVANS/INO DIGITAL EXPLORE/INTGTY	
49	RE-ENTRY		MAT KEARNEY	CITY OF BLACK & WHITE AWAKE/COLUMBIA/INO 1466/EMI CMG	
50	43	18	GAITHER VOCAL BAND	BETTER DAY GAITHER 6031/EMI CMG	

Karen Clark-Sheard claims her first solo top 10 on Hot Gospel Songs since the chart launched in 2005, as "Prayed Up" steps 11-10 in its 19th chart week. She most recently appeared in the tally's upper level as the featured artist on Donnie McClurkin's "Wait on the Lord," which stopped at No. 2 in August 2009.



HOT CHRISTIAN AC SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	18	#1 ALL OF CREATION 10 WKS	MERCYME INO
2	2	14	GET BACK UP	TOBYMAC FOREFRONT/EMI CMG
3	3	13	OUR GOD	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
4	4	22	BEFORE THE MORNING	JOSH WILSON SPARROW/EMI CMG
5	5	37	WHAT FAITH CAN DO	KUTLESS BEC/TOOTH & NAIL
6	7	13	HEALING BEGINS	TENTH AVENUE NORTH REUNION/PLG
7	9	12	BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
8	10	17	HOLD US TOGETHER	MATT MAHER ESSENTIAL/PLG
9	6	22	HEALING HAND OF GOD	JEREMY CAMP BEC/TOOTH & NAIL
10	12	8	IF WE'VE EVER NEEDED YOU	CASTING CROWNS REUNION/PLG
11	8	30	FORGIVEN	SANCTUS REAL SPARROW/EMI CMG
12	11	20	MORE LIKE FALLING IN LOVE	JASON GRAY CENTRICITY
13	14	11	LOVE HAS COME	MARK SCHULTZ WORD-CURB
14	13	41	UNTIL THE WHOLE WORLD HEARS	CASTING CROWNS BEACH STREET/REUNION/PLG
15	16	14	BETTER THAN A HALLELUJAH	AMY GRANT AMY GRANT PRODUCTIONS/SPARROW/EMI CMG
16	20	4	GREATEST GAINER BORN AGAIN NEWSBOYS INPOP	
17	18	4	GOD GAVE ME YOU	DAVE BARNES RAZOR & TIE
18	19	7	BLINK	REVIVE ESSENTIAL/PLG
19	21	10	YOURS TO TAKE	JIMMY NEEDHAM INPOP
20	22	4	MY HELP COMES FROM THE LORD	THE MUSEUM BEC/TOOTH & NAIL
21	24	2	GREAT ARE YOU LORD	PHILLIPS, CRAIG & DEAN INO
22	26	2	FIGHT ANOTHER DAY	ADDISON ROAD INO
23	23	5	LIVE LIKE WE'RE DYING	KRIS ALLEN 19/JIVE/JLG
24	30	2	NO MATTER WHAT	KERRI ROBERTS REUNION/PLG
25	27	3	YOU CAN HAVE ME	SIDEWALK PROPHETS FERVENT/WORD-CURB

CHRISTIAN CHR™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	16	#1 BORN AGAIN 4 WKS	NEWSBOYS INPOP
2	2	14	GET BACK UP	TOBYMAC FOREFRONT/EMI CMG
3	5	15	GOD GAVE ME YOU	DAVE BARNES RAZOR & TIE
4	3	16	AWAKE AND ALIVE	SKILLET ARDENT/INO
5	4	17	ALREADY HOME	THOUSAND FOOT KRUTCH TOOTH & NAIL
6	6	11	LEAD ME	SANCTUS REAL SPARROW/EMI CMG
7	7	12	HEALING BEGINS	TENTH AVENUE NORTH REUNION/PLG
8	11	6	GREATEST GAINER CASTAWAY CHASEN INO	
9	9	12	BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
10	8	16	ALL OF CREATION	MERCYME INO
11	13	7	FIGHT ANOTHER DAY	ADDISON ROAD INO
12	12	11	BLINK	REVIVE ESSENTIAL/PLG
13	14	9	ANCHOR	SATELLITES & SIRENS WORD-CURB
14	18	5	AVALANCHE	MANAFEST BEC/TOOTH & NAIL
15	10	22	SOMETHING BEAUTIFUL	NEEDTOBREATHE ATLANTIC
16	15	8	MY HELP COMES FROM THE LORD	THE MUSEUM BEC/TOOTH & NAIL
17	17	12	LIVE LIFE LOUD	HAWK NELSON BEC/TOOTH & NAIL
18	16	11	THE ONE (I'M FIGHTING FOR)	ARTICLE ONE INPOP
19	19	20	REDISCOVER YOU	STARFIELD SPARROW/EMI CMG
20	24	9	YOURS TO TAKE	JIMMY NEEDHAM INPOP
21	20	7	SALT AND THE LIGHT	SENT BY RAVENS TOOTH & NAIL
22	27	4	THERAPY	RELENT K JIVE/JLG
23	26	8	HANGING ON BY A THREAD	THE LETTER BLACK TOOTH & NAIL
24	25	18	WALLS	MANIC DRIVE WHIPLASH
25	28	7	NEW CREATION	LEELAND REUNION/PLG

TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL	CERT.
1	1	13	#1 MARVIN SAPP 12 WKS	HERE I AM VERITY 63158/JLG	
2	2	20	VARIOUS ARTISTS	WOW GOSPEL 2010 WORD-CURB/EMI CMG/VERITY 62442/JLG	
3	6	5	JUANITA BYNUM	MORE PASSION FLOW 8158	
4	4	36	BEBE & CECE WINANS	STILL B&C 31105/MALACO	
5	9	80	HEZEKIAH WALKER & LFC	SOUL'D OUT VERITY 23487/JLG	
6	11	9	KAREN CLARK-SHEARD	ALL IN ONE KAREW 93736/EMI GOSPEL	
7	16	31	GREATEST GAINER TAMELA MANN THE MASTER PLAN TILLYMANN 8135		
8	10	37	FRED HAMMOND	LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/JLG	
9	3	2	VARIOUS ARTISTS	COCO BROTHERS LIVE PRESENTS: TMD 2010 TSCOT 084181/TASES	
10	8	53	BRIAN COURTNEY WILSON	JUST LOVE SPIRIT RISING 066/MUSIC WORLD	
11	7	3	CECE WINANS	SONGS OF EMOTIONAL HEALING 079/PURESPRINGS GOSPEL 31106/EMI GOSPEL	
12	12	19	JAMES FORTUNE & FIYA	ENCORE BLACKSMOKE 3073/SONY MUSIC	
13	14	38	DONNIE MCCLURKIN	PLAYLIST VERITY/LEGACY 57643/SONY MUSIC	
14	13	45	EARNST PUGH	LIVE: RAIN ON US EP/BLACKSMOKE 3076/WORLDWIDE	
15	15	48	VARIOUS ARTISTS	THE GOSPEL MUSIC CELEBRATION Pt. 1 VOICES CLASS GOSPEL 0022	
16	22	10	JAMES HALL	PRESENTS VOICES OF CITADEL WON'T IT BE WONDERFUL MUSIC BLEND 1864	
17	HOT SHOT DEBUT		FRED HAMMOND	PLAYLIST VERITY/LEGACY 57737/SONY MUSIC	
18	17	14	BISHOP PAUL S. MORTON	MEMORABLE MOMENTS WITH... TEHLIAH 7233/LIGHT	
19	21	70	DONALD LAWRENCE & CO.	THE LAW OF CONFESSON PART 1: QUJET WATER/VERITY 23473/JLG	
20	20	12	KIRK WHALUM	THE GOSPEL ACCORDING TO JAZZ: TOP DRAWN/BLACK ALIVE 5142/RENEZVOUS	
21	19	53	WILLIAM MCDOWELL	AS WE WORSHIP: LIVE 11 5103	
22	18	71	VARIOUS ARTISTS	WOW GOSPEL 2009 WORD-CURB/EMI CMG/VERITY 41675/JLG	
23	24	41	J MOSS	JUST JAMES 94JAM/GOSPO CENTRIC/VERITY 47918/JLG	
24	25	63	ISRAEL HOUGHTON	THE POWER OF ONE INTEGRITY/COLUMBIA 42584/SONY MUSIC	
25	23	41	VICKIE WINANS	HOW I GOT OVER DENTIST JOY 8120	

HOT GOSPEL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	25	#1 THE BEST IN ME 14 WKS	MARVIN SAPP VERITY/JLG
2	2	51	THEY THAT WAIT	FRED HAMMOND FEAT. JOHN P. KEE F HAMMOND/VERITY/JLG
3	4	21	I WANT TO SAY THANK YOU	LISA PAGE BROOKS FEAT. RYAN P. REED SHOP/FAH/4849/KUK
4	5	45	GOD FAVORED ME	HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROGERS VERITY/JLG
5	3	30	RESTING ON HIS PROMISE	YOUTHFUL PRAISE FEAT. J.J. HARRISON EVIDENCE GOSPEL/LIGHT
6	6	48	RAIN ON US	EARNST PUGH EP/BLACKSMOKE/WORLDWIDE
7	9	32	GRACE	BEBE & CECE WINANS B&C/MALACO
8	8	61	ALL I NEED	BRIAN COURTNEY WILSON SPIRIT RISING/MUSIC WORLD
9	7	33	GOOD NEWS	VANESSA BELL ARMSTRONG EMI GOSPEL
10	11	19	PRAYED UP	KAREN CLARK-SHEARD KAREW
11	10	26	ENCORE	JAMES FORTUNE & FIYA BLACKSMOKE/WORLDWIDE
12	13	21	THE LIFTER	TED WINN TEDDYSON/JAMZ/SHANACHIE
13	15	19	GREATEST GAINER THERE IS A KING IN YOU DONALD LAWRENCE & CO. QUJET WATER/VERITY/JLG	
14	12	13	HE WANTS IT ALL	FOREVER JONES EMI GOSPEL
15	16	14	JOY OF THE LORD	TAMELA MANN TILLYMANN
16	14	12	I CHOOSE TO WORSHIP	WESS MORGAN BOW TIE
17	17	18	LIVING ON THE TOP	DEWAYNE WOODS QUIET WATER/VERITY/JLG
18	18	9	CHAMPION	DARWIN HOBBS LIAISON RECORDS/TSCOT/IMAGO DEI
19	21	13	IT'S ALRIGHT	THE BROWN BOYZ EVOLVE/BLACKSMOKE/WORLDWIDE
20	20	12	FAVOR	SHIRLEY CAESAR SHU-BEL/LIGHT
21	19	12	HE'S STILL WORKING ON ME	ELAINE NORWOOD HIGHLY FAVORED
22	22	6	I DARE YOU	ISAIAH D. THOMAS & ELEMENTS OF PRAISE GLOBAL
23	24	11	HE CAN (WORK IT OUT)	YOUTH FOR CHRIST EMTRIO GOSPEL
24	23	4	THE GREAT I AM (LIVE)	EARNST PUGH BLACKSMOKE/WORLDWIDE
25	27	7	STILL HERE	TRAVIS GREENE PENDULUM

See Charts Legend on billboard.biz for TOP CHRISTIAN ALBUMS and TOP GOSPEL ALBUMS rules and explanations. CHRISTIAN SONGS: 96 all-format Christian stations, including 58 Christian AC stations, are electronically monitored 24 hours a day, 7 days a week. CHRISTIAN CHR: Compiled from airplay data supplied by 24 panels. GOSPEL SONGS: 48 stations are electronically monitored 24 hours a

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	ARTIST IMPRINT / PROMOTION LABEL
1	3	6	#1 NOT MYSELF TONIGHT TINK CHRISTINA AGUILERA RCA/RMG		
2	2	9	BEAUTY IN THE WORLD MAGY GRAY CONCORD/CMG		
3	4	8	PRETTY MESS ERIKA JAYNE RM		
4	5	7	OMG USHER FEAT. WILL LAM LAFACE/JLG		
5	7	4	ALEJANDRO LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
6	6	7	ROCK THAT BODY THE BLACK EYED PEAS INTERSCOPE		
7	1	8	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO G/MAJSTRAWORKS/CAPITOL		
8	10	4	COMMANDER KELLY ROWLAND FEAT. DAVID GUETTA UNIVERSAL MOTOWN		
9	9	6	HAPPINESS ALEXIS JORDAN STARRCO/ROC NATION/COLUMBIA		
10	13	8	KEEP FAITH DRESDEN & JOHNSTON VS. JOHN DREDO FEAT. MEZO PICCO PROBLEM CHILD		
11	17	5	DIRTY TALK WYNTER GORDON BIG BEAT/ATLANTIC		
12	11	11	IMMA BE THE BLACK EYED PEAS INTERSCOPE		
13	16	9	IF YOU WANNA FLY VERONICA MVA		
14	12	14	DUST IN GRAVITY DELETERIUM FEAT. KHEESHA TURNER NETTWERK		
15	8	10	RIGHT HERE RIGHT NOW BWO LOLLIPOP		
16	18	12	SOMETHING LIKE A PARTY SCHOOL GYRLS INCREDIBLE/ISLAND/IDJMG		
17	19	14	FREEZE BIMBO JONES SILVER LABEL/TOMMY BOY		
18	25	3	DANCING ON MY OWN ROBYN CHERRYTREE/INTERSCOPE		
19	26	5	SHARK IN THE WATER V.V. BROWN CAPITOL		
20	14	12	NASTY BOY JIPSTA PROVOCATIVE		
21	21	14	TAKE CONTROL JULISSA VELOZ CARRILLO		
22	22	12	RISE! VERNESSA MITCHELL CONTINUOUS COOL		
23	24	12	WAVES OF CHANGE SAMANTHA JAMES OVA		
24	35	2	POWER ALIVE PICK GOLDFRAPP MUTE		
25	30	5	DEEP N LUV SARAH SARAH		

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	ARTIST IMPRINT / PROMOTION LABEL
1	1	84	#1 LADY GAGA 73 WKS THE FINE LINE/STYLAM/QUEEN/CHERRYTREE/INTERSCOPE 01180*/RCA		
2	2	28	LADY GAGA THE FINE LINE/STYLAM/QUEEN/CHERRYTREE/INTERSCOPE 03092*/RCA		
3	3	3	LCD SOUNDSYSTEM THIS IS HAPPENING DFA/INDEPENDENT 09903*/CAPITOL		
4	5	47	OWL CITY OCEAN EYES UNIVERSAL REPUBLIC 013141*/UMRG		
5	4	37	LA ROUX LA ROUX BIG LIFE/POLO/DOR/CHERRYTREE/INTERSCOPE 013389*/RCA		
6	6	2	RIHANNA RATED R: REMIXED SRP/DEF JAM 014375/IDJMG		
7	7	6	CRYSTAL CASTLES CRYSTAL CASTLES FICION LAST GANG/LE/UNIVERSAL MOTOWN 014374/UMRG		
8	8	41	DAVID GUETTA ONE LOVE GUM 86847*/ASTRALWORKS		
9	11	19	DJ ENFERNO ULTRA DANCE 11 ULTRA 2317		
10	9	5	FLYING LOTUS COSMOGRAMMA WARP 195*		
11	20	38	MIKE SNOW MIKE SNOW DOWNTOWN 70085*		
12	12	48	LMFAO PARTY ROCK PARTY ROCK/LL/AMCHERRYTREE/INTERSCOPE 012832/RCA		
13	10	21	DJ POET NAME LIFE TOTAL CLUB HITS 4 THRIVE 90825/IDJMG		
14	13	2	VARIOUS ARTISTS ULTRA WEEKEND 6 ULTRA 2432		
15	22	17	DJ SKRIBBLE THIRTYONE PRESENTS DANCERON THE ULTIMATE PARTY MIX/THIRTYONE 003210/IDJMG		
16	19	37	VARIOUS ARTISTS NOW THAT'S WHAT I CALL CLUB HITS EM UNIVERSAL 56266/SONY MUSIC		
17	RE-ENTRY		BEYONCE HERE AND REMIXED VIBE COLLECTION 10895/ WORLD COLUMBIA 5510 EX/SONY 0866*		
18	24	32	DEADMAUS FOR LACK OF A BETTER NAME MAJSTRA 2174/ULTRA		
19	14	7	GOTAN PROJECT TANGO 3.0 IYA BASTA! 488*/XL		
20	17	6	KASKADE DYNASTY ULTRA 2422		
21	18	17	MASSIVE ATTACK HELIGOLAND VIRGIN 09466*/CAPITOL		
22	21	41	IMOGEN HEAP ELLIPSE MEGAPHONE/RCA 50605/RMG		
23	RE-ENTRY		HOLY FUCK LATIN YOUNG TURKS 487*		
24	23	11	GOLDFRAPP HEAD FIRST MUTE 9442*		
25	25	31	VARIOUS ARTISTS NOW THAT'S WHAT I CALL DANCE CLASSICS EM UNIVERSAL 50492/SONY MUSIC		

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	ARTIST IMPRINT / PROMOTION LABEL
1	2	8	#1 GETTIN' OVER YOU 1 WK DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO G/MAJSTRAWORKS/CAPITOL		
2	5	5	ALEJANDRO LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
3	4	6	OMG USHER FEAT. WILL LAM LAFACE/JLG		
4	3	10	STEREO LOVE EDWARD MAYA & VIKI JIGULINA CAT/ULTRA		
5	9	2	JUST LET GO REINA ROBBINS		
6	16	2	YOUR LOVE IS MY DRUG KESHA KEMOSABE/RCA/RMG		
7	1	6	HAPPINESS ALEXIS JORDAN STARRCO/ROC NATION/COLUMBIA		
8	6	13	HATE TO LOVE ALEX SAYZ FEAT. EMI PARKER/NEXT PLATEAU		
9	24	2	AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS REBEL/ROCK/GRAND HUSTLE/ATLANTIC		
10	12	3	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG CAPITOL		
11	8	6	NATURALLY SELENA GOMEZ & THE SCENE HOLLYWOOD		
12	11	17	SWEET DISPOSITION THE TEMPER TRAP LIBERATION/CLASNOTTE/COLUMBIA		
13	7	3	ROCK THAT BODY THE BLACK EYED PEAS INTERSCOPE		
14	21	6	NEVER FORGET YOU MANICALAND FEAT. LALA RED STICK/STRICTLY RHYTHM		
15	10	4	BETTER THAN HER MATISSE JIVE/JLG		
16	13	15	HEARTBREAK ON VINYL BLAKE LEWIS TOMMY BOY		
17	14	3	DYNASTY KASKADE FEAT. HALEY ULTRA		
18	17	3	IF YOU WANNA FLY VERONICA MVA		
19	20	3	SUDDENLY BT NETTWERK		
20	18	6	FOREVER AND A DAY FRAGILA ULTRA		
21	NEW		WON'T GO QUIETLY EXAMPLE DATA		
22	NEW		HIGHER STATE BAILEY FEAT. JODIE CONNOR DIGITRAXX/NEXT PLATEAU		
23	22	2	KEEP UP HYPER CRUSH UNIVERSAL MOTOWN		
24	23	3	RESTLESSNESS BASTIEN LAVAL FEAT. LAYLA ROBBINS		
25	NEW		GIRL I'M TRYIN' J BRAZIL ULTRA		

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	ARTIST IMPRINT / PROMOTION LABEL
1	1	35	#1 MICHAEL BUBLE 36 WKS CRAZY LOVE 135/REPRISE 520733/WARNER BROS. (+)		
2	2	2	KEITH JARRETT/CHARLIE HADEN JASMINE ECM 014231/UNIVERSAL CLASSICS GROUP		
3	4	38	HARRY CONNICK, JR. YOUR OWNERS COLUMBIA 47228*/SONY MUSIC		
4	3	5	NIKKI YANOFKY NIKKI DECCA 014138		
5	6	58	MELODY GARDOT MY ONE AND ONLY THRILL VERVE 012563*/VG		
6	14	32	PINK MARTINI SPLENDOR IN THE GRASS HEINZ 6*		
7	9	3	REGINA CARTER REVERSE THREAD E1 2090		
8	7	5	FRANCIS ALBERT SINATRA/ANTONIO CARLOS JOBIM THE COMPLETE REPRISE... FRANK SINATRA ENTERPRISES 20206/CONCORD		
9	10	63	DIANA KRALL QUIET NIGHTS VERVE 012433/VG (+)		
10	5	7	PEGGY LEE COME RAIN OR COME SHINE EM SPECIAL MARKETS 31850 EX/STARBUCKS		
11	11	51	MICHAEL BUBLE ...MEETS MONSIEUR SQUARE GARDEN 143 REPRISE 517350/WARNER BROS. (+)		
12	NEW		STACEY KENT RACONTE-MOI... TOKEN/BLEU NOTE DIGITAL EX/BLG		
13	12	6	NINA SIMONE FRIENDS/FAMILY/FRENCH LESSONS ASI 2546		
14	19	34	BARBRA STREISAND LOVE IS THE ANSWER COLUMBIA 43354/SONY MUSIC		
15	8	16	PRESERVATION HALL JAZZ BAND PRESERVATION PRESERVATION HALL 01*		

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	ARTIST IMPRINT / PROMOTION LABEL
1	1	7	#1 TROMBONE SHORTY 7 WKS BACKTOWN VERVE FORECAST 014184/VG		
2	4	14	JAMIE CULLUM THE PURSUIT VERVE FORECAST/DECCA 013655*/VG (+)		
3	NEW		SERGIO MENDES BOM TEMPO CONCORD 31575		
4	NEW		JEFF LORBER FUSION NOW IS THE TIME HEADS UP 32029/CONCORD		
5	3	4	JONATHAN BUTLER SO STRONG MACK AVENUE 5143/RENDEZVOUS		
6	5	12	KIRK WHALUM IN HI-FI STEREO HEADS UP 31837/CONCORD		
7	6	3	MINDI ABRAIR CHIR BOTTI IN BOSTON COLUMBIA 38735/SONY MUSIC (+)		
8	9	63	CHRIS BOTTI CHRIS BOTTI IN BOSTON COLUMBIA 38735/SONY MUSIC (+)		
9	NEW		SERGIO MENDES BOM TEMPO BRASIL REMIXED CONCORD 32051		
10	7	9	BOBBY MCFERRIN VOCABULARIES EMARCY 014036/DECCA		
11	8	3	GROVER WASHINGTON, JR. GROVER LIVE G-MAN 54875/LIGHTYEAR		
12	12	17	GALACTIC YA-KA-MAY ANTI- 87002*/EPITAPH		
13	11	37	KENNY G SUPER HITS SONY MUSIC CUSTOM MARKETING GROUP 46262		
14	2	2	ABRAHAM INC. TWEET TWEET TABLE POUNDING 001		
15	14	70	BONEY JAMES SEND ONE YOUR LOVE CONCORD 30815 (+)		

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	ARTIST IMPRINT / PROMOTION LABEL
1	1	29	#1 RITMO DE OTONO 6 WKS WENDIE WILLIAMS FEAT. DAVID KOZ REFORA/ROCK RIDGE		
2	3	19	BOSSA BLUE CHRIS STANDING ULTIMATE VIBE		
3	2	28	TAKE ME THERE JACKIE JOYNER ARTISTRY		
4	5	16	CHRISTIANE RICK BRAUN ARTISTRY		
5	7	32	GO BRIAN CULBERTSON GRP/VERVE		
6	4	19	WHAT CHA GONNA DO FOR ME DARREN RAHN FEAT. WAYMAN TISDALE NUGROOVE		
7	10	15	GOOD DAY PETER WHITE PEAK/CMG		
8	11	9	WILL'S CHILL DAVID BENITO HEADS UP		
9	9	32	TILL YOU COME TO ME SPENCER DAY YONAS MEDIA/CONCORD JAZZ/CMG		
10	13	6	BE BEAUTIFUL MINDI ABRAIR CONCORD/CMG		
11	6	21	BROTHER EARL MARK BROWN & MARC ANTOINE PEAK/CMG		
12	19	10	MAKE ROOM FOR ME JONATHAN BUTLER RENDEZVOUS		
13	8	32	SUNDAY MORNING EUGIE GROOVE SHANACHIE		
14	18	8	FUN IN THE SUN STEVE OLIVER SOM		
15	15	10	MR. MILLER BRIAN BROMBERG ARTISTRY		

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	ARTIST IMPRINT / PROMOTION LABEL
1	2	17	#1 ZUILL BAILEY 1 WK BACH: CELLO SUITES TELARC 31978/CONCORD		
2	1	18	EMANUEL AX-YO-YO MAITZACH PERLMAN MENDELSSOHN SOUV CLASSICAL 52102/SONY MASTERWORKS		
3	NEW		G. DUDAMEL'S BOLIVAR YOUTH ORCH. OF VENEZUELA STRAVINSKY: RITE OG 014381/UNIVERSAL CLASSICS GROUP		
4	5	16	JENNY OAKS BAKER THEN SINGS MY SOUL SHADOW MOUNTAIN 5035941		
5	NEW		YUNDI CHOPIN: NOCTURNES EMI CLASSICS 64588/BLG		
6	NEW		NEW YORK POLYPHONY TUDOR CITY AVIE 2186		
7	3	33	B. FLECK/Z. HUSSAIN/E. MEYER THE MELODY OF RHYTHM E1 2024		
8	4	28	THE PRIESTS HARMONY RCA VICTOR 59825/RMG		
9	NEW		CAMERON CARPENTER CAMERON LIVE: THE CD/DVD TELARC 01890/CONCORD (+)		
10	NEW		CANADIAN BRASS STARS & STRIPES: CANADIAN BRASS SALUTE AMERICA OPENING DAY 7392		
11	6	9	LIBERA PEACE EMI CLASSICS 26478/BLG		
12	RE-ENTRY		CHICAGO SYMPHONY ORCH./CHICAGO SYMPHONY CHORUS MAHLER: 2 CSD RESOUND 901814		
13	17	8	STEFEL SWEDISH RADIO CHOIR/SWEDISH RADIO SYMPHONY ORCH. BAD BOYS DG 014107/UNIVERSAL CLASSICS GROUP		
14	RE-ENTRY		HARMONIE ENSEMBLE / NEW YORK (RICHMAN) GERSHWIN: BY GROVE HARMONIA MUNDO 997492		
15	9	3	LA SERENISSIMA ADRIAN CHANDELX. BIRCHER. WHELAN VIVALDI: THE FRENCH CONNECTION AVIE 2178		

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	ARTIST IMPRINT / PROMOTION LABEL
1	1	32	#1 THE CANADIAN TENORS 17 WKS THE CANADIAN TENORS DECCA 013509		
2	4	2	MAYA BEISER PROVENANCE INNOVA 778		
3	2	5	M. PATTON WITH ORCH. FILARMONICA A. TOSCANINI MONDO CAPE IPECAC 119		
4	3	24	MORMON TABERNACLE CHOIR/ATLANTIC HEAVENSON MORMON TABERNACLE CHOIR 5039286		
5	9	36	JOSHUA BELL AT HOME WITH FRIENDS SONY CLASSICAL 52716/SONY MASTERWORKS		
6	5	53	DAVID GARRETT DAVID GARRETT DECCA 012872/UNIVERSAL CLASSICS GROUP		
7	8	65	SARAH BRIGHTMAN SYMPHONY: LIVE IN VIENNA MAHATTAN 21681/BLG (+)		
8	6	13	S. TANKIAN FEAT. AUCLAND PHILHARMONIA ORCH. BEST THE 360 SYMPHONY SERIAL STRIKE REPRISE 52396*/WARNER BROS. (+)		
9	7	32	STING FOLIA WINTERIS MUTE... CHERRYTREE 01032*/UNIVERSAL CLASSICS GROUP (+)		
10	10	15	THE IRISH TENORS IRELAND RAZOR & TIE 83088		
11	12	31	ANDREA BOCELLI MY CHRISTMAS SUGAR 013437/DECCA (+)		
12	13	14	THE IRISH TENORS THE VERY BEST OF THE IRISH TENORS E1 2300		
13	20	19	TIME FOR THREE 3 FERVENT TRAVELERS E1 2035		
14	16	56	SOUNDTRACK ANGELS & DEMONS SONY CLASSICAL 52096/SONY MASTERWORKS		
15	17	58	PAUL POTTS PASSIONE SYCO/COLUMBIA 47439/SONY MUSIC		

TOP WORLD ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	ARTIST IMPRINT / PROMOTION LABEL
1	NEW		#1 SOUNDTRACK 1 WK RATES UP THE JUNGLE AFTER WORLD ALBUM CD, 720 SONY MUSIC		
2	1	19	CELTIC WOMAN SONGS FROM THE HEART MAHATTAN 58360/BLG (+)		
3	3	17	CELTIC THUNDER IT'S ENTERTAINMENT! CELTIC THUNDER 013924/DECCA		
4	5	13	THE CHEFTAINS FEATURING RY COODER SAN PATRICIO HEAR 31321/CONCORD		
5	4	39	RODRIGO Y GABRIELA 11:11 RUBYWORKS 0080*/ATO (+)		
6	2	7	CELTIC THUNDER TANGO 3.0 IYA BASTA! 488*/XL		
7	6	47	CELTIC THUNDER TAKE ME HOME CELTIC THUNDER 013087/DECCA		
8	10	12	SOUNDTRACK MUSIC OF IRELAND: WELCOME HOME ELEVATION 003 EX (+)		
9	9	55	VARIOUS ARTISTS PLAYING FOR CHANGE: SONGS AROUND THE WORLD 1-EAR 31130 (+)		
10	11	6	VARIOUS ARTISTS LIVE A LITTLE... HAWAIIAN STYLE MOUNTAIN APPLE 2152		
11	RE-ENTRY		ANUHEA ANUHEA ONE/HAWAIIAN 2001		
12	8	5	KEOLA BEAMER & RAIATEA KEOLA BEAMER & RAIATEA STARScape 8686/MOUNTAIN APPLE		
13	12	26	FELA THE BEST OF THE BLACK PRESIDENT MEGAFORCE 61502 (+)		
14	13	20	KOLOHE KAI THIS IS THE LIFE GO ALOHA 1011		
15	RE-ENTRY		ANGELIQUE KIDJO OYO RAZOR & TIE 83082		

HOT LATIN SONGS™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	6	#1 CUANDO ME ENAMORO	2 WKS ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATINO)	
2	2	9	BACHATA EN FUKUOKA	JUAN LUIS GUERRA Y 440 (CAPITOL LATIN)	
3	7	20	NINA BONITA	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATINO)	
4	5	7	DIME QUE ME QUIERES	BANDA EL RECODO (FONOVISA)	
5	4	19	AL MENOS	LA ORIGINAL BANDA EL LIMON (FONOVISA)	
6	3	15	LA PEINADA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALDENSE (DISA)	
7	8	12	GITANA	SHAKIRA (EPIC/SONY MUSIC LATIN)	
8	6	20	TE PIDO PERDON	TITO "EL BAMBINO" (SIENTE)	
9	9	22	ANDO BIEN PEDO	BANDA LOS RECODITOS (DISA)	
10	11	19	COMANDOS DEL M.P.	VOZ DE MANDO (UEG)	
11	16	8	GREATEST GAINER Y COMO ES EL	MARC ANTHONY (SONY MUSIC LATIN)	
12	10	16	EL ENAMORADO	LOS TITANES DE DURANGO (DISA)	
13	14	10	NO PUEDO VOLVER	INTOCABLE (CAPITOL LATIN)	
14	13	29	DILE AL AMOR	AVENTURA (PREMIUM LATIN)	
15	12	12	GUAPA	DIEGO TORRES (UNIVERSAL MUSIC LATINO)	
16	17	11	TE RECORDARE	EL TRONO DE MEXICO (FONOVISA/MUSIVISA)	
17	15	7	MAS ADELANTE	LA ARROLLADORA BANDA EL LIMON (DISA)	
18	18	25	CARITA DE ANGEL	LARRY HERNANDEZ (MENDIETA/FONOVISA/MUSIVISA)	
19	20	27	MIENTES	CAMILA (SONY MUSIC LATIN)	
20	19	18	STAND BY ME	PRINCE ROYCE (TOP STOP)	
21	21	9	POR QUE ME HACES LLORAR?	JUAN GABRIEL (FONOVISA)	
22	23	13	SOY COMO NO SOY	DUERO (FONOVISA/MUSIVISA)	
23	22	9	DIME UNA Y OTRA VEZ	EL CHAPO DE SINALOA (DISA)	
24	29	4	EL MALO	AVENTURA (PREMIUM LATIN)	
25	26	14	Y TU	JULIAN ALVAREZ Y SU NORTEÑO BANDA (DISA/ASL)	
26	25	5	AMARTE A LA ANTIGUA	PEDRO FERNANDEZ (FONOVISA)	
27	27	12	LOCO	JOWELL & RANDY (WY/MACHETE/UNIVERSAL MUSIC LATINO)	
28	33	6	LA MARIA	JULIAN ALVAREZ (DISA/ASL)	
29	28	3	TU BOCA	CHAYANNE (SONY MUSIC LATIN)	
30	24	19	DESCONTROL	DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN)	
31	31	10	PISTIANDO BICHIS	LOS DIFFERENTES DE LA SIERRA (DISA)	
32	35	8	QUIERE PA' QUE TE QUIERAN	DYLAND Y LENNY (SONY MUSIC LATIN)	
33	30	13	BIEN O MAL	JULIETA VENEGAS (SONY MUSIC LATIN)	
34	34	3	EN PREPARACION	GERARDO ORTIZ (SONY MUSIC LATIN)	
35	37	5	YO TE QUISE AMAR	DAREYES DE LA SIERRA (DISA)	
36	HOT SHOT DEBUT		OMG	USHER FEAT. WILL.I.A.M. (J&F/JLG)	
37	36	16	AYER LA VI	ANGEL & KHRIZ (MACHETE/UNIVERSAL MUSIC LATINO)	
38	38	7	EL ALAMO	LOS CUATES DE SINALOA (SONY MUSIC LATIN)	
39	49	2	LA VIDA ES ASI	IVY QUEEN (MACHETE/UNIVERSAL MUSIC LATINO)	
40	45	2	ALEJATE DE MI	CAMILA (SONY MUSIC LATIN)	
41	47	10	QUE SERA DE TI	THALIA (SONY MUSIC LATIN)	
42	41	5	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)	
43	44	3	DIME LA RAZON	ALEX RIVERA (SERCA)	
44	RE-ENTRY		CUANDO CUANDO ES	J-KING & MAXIMIAN (LANA/MACHETE/UNIVERSAL MUSIC LATINO)	
45	43	12	EGOISTA	BELINDA FEAT. PITBULL (CAPITOL LATIN)	
46	NEW		TU NO SABES QUE TANTO	CARLOS BAUTE (WARNER LATINA)	
47	NEW		WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)	
48	NEW		ME HACE TANTO BIEN	ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATINO)	
49	39	6	RUDE BOY	RIHANNA (SRP/DEF JAM/IDJMG)	
50	40	11	TELEPHONE	LADY GAGA FEAT. BEYONCE (STREAMELINE/KOLIVE/CHERRYTREE/INTERSCOPE)	

Enrique Iglesias notches his 15th No. 1 on Latin Pop Airplay as "Cuando Me Enamoro" steps 2-1, extending his lead for most chart-toppers in the list's 16-year history. (Shakira is next, with 12.) Iglesias first reached the summit with debut single "Si Tu Te Vas" in the Jan. 20, 1996, issue.



TOP LATIN ALBUMS™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	2	#1 MARC ANTHONY	2 WKS ICONOS SONY MUSIC LATIN 67402	
2	3	21	GREATEST GAINER PEDRO FERNANDEZ	AMARTE A LA ANTIGUA FONOVISA 354085/UMLE	
3	2	2	LARRY HERNANDEZ	LARRYMANIA MENDIETA/FONOVISA 570052/UMLE	
4	HOT SHOT DEBUT		INDIA	UNICA TOP STOP 30020/SONY MUSIC LATIN	
5	NEW		GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
6	5	52	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	2
7	4	6	DADDY YANKEE	MUNDIAL EL CARTEL 80030/SONY MUSIC LATIN	
8	6	17	CAMILA	DEIARTE DE AMAR SONY MUSIC LATIN 59881	
9	8	11	EL TRONO DE MEXICO	QUIERO DECIRTE QUE TE AMO FONOVISA 354484/UMLE	
10	9	5	JUAN GABRIEL	JUAN GABRIEL FONOVISA 354514/UMLE	
11	11	4	VOZ DE MANDO	CON LA NUEVA FEDERACION DISA 721553/UMLE	
12	7	2	CONJUNTO PRIMAVERA	EMPAKA TUS COSAS FONOVISA 354401/UMLE	
13	10	65	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE	
14	12	15	CHAYANNE	NO HAY IMPOSIBLE SONY MUSIC LATIN 61972	
15	14	9	CHINO Y NACHO	MI NINA BONITA MACHETE 014142/UMLE	
16	13	10	LOS TITANES DE DURANGO	LOS LOCOS DEL CORRIDO DISA 729565/UMLE	
17	15	54	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE	
18	18	9	TIERRA CALI	MALITO AMOR VENEMUS UNIVERSAL MUSIC LATINO 653773/UMLE	
19	NEW		JULIAN ALVAREZ Y SU NORTEÑO BANDA	NI LO INTENTES ASL/DISA 721551/UMLE	
20	19	27	PESADO	DESDE LA CANTINA: VOLIUMEN 1 DISA 726553/UMLE	
21	16	27	JENNI RIVERA	LA GRAN SEÑORA FONOVISA 354398/UMLE	
22	17	9	DUERO	SOLAMENTE TU FONOVISA 354471/UMLE	
23	NEW		VARIOUS ARTISTS	SUPER ESTRELLAS CON LOS EXITOS DEL MOMENTO FONOVISA 354111/UMLE	
24	21	20	BANDA LOS RECODITOS	ANDO BIEN PEDO DISA 721423/UMLE	
25	30	13	PACE SETTER THE CHIEFTAINS FEATURING RY COODER	SAN PATRICIO HEAR 31321/CONCORD	
26	23	5	JOWELL & RANDY	EL MOMENTO WY/MACHETE 014355/UMLE	
27	25	16	LOS INQUIETOS DEL NORTE	FEBRENO 14 ROMANTICAS CATAPULT DIGITAL EX	
28	NEW		LOS INVASORES DE NUEVO LEON	DEJATE LLEVAR SERCA 6908	
29	22	55	ESPIÑOZA PAZ	YO NO CANTO, PERD LO INTENTAMOS ASL/DISA 73025/UMLE	
30	24	13	SELENA	LA LEYENDA EMI LATIN 07508/CAPITOL LATIN	
31	26	5	LOS AMOS	LOS CREADORES DEL JENMI/SONY MUSIC LATIN 653700/UMLE	
32	27	14	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	
33	29	10	EL GRAN COMBO DE PUERTO RICO	SIN SALSA NO HAY PARAISO SONY MUSIC LATIN 60758	
34	31	29	LARRY HERNANDEZ	EN VIVO DESDE CULIACAN MENDIETA/FONOVISA 570050/UMLE	
35	20	3	TITO NIEVES	ENTRE FAMILIA ZMG 30021/SONY MUSIC LATIN	
36	28	27	THALIA	PRIMERA FILA SONY MUSIC LATIN 56091	
37	34	31	EL TRONO DE MEXICO	HASTA MI FINAL FONOVISA 354315/UMLE	
38	32	6	EL COMPA SACRA: EL ULTIMO RAZO	SE ALBOROTO EL HORMIGUERO SONY MUSIC LATIN 64631	
39	39	27	BANDA EL RECODO DE CRUZ LIZARRAGA	ME GUSTA TODO DE TI FONOVISA 354394/UMLE	
40	33	31	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE	
41	35	62	LARRY HERNANDEZ	16 NARCOS CORRIDOS MENDIETA/FONOVISA 570037/UMLE	
42	36	10	ALEJANDRO FERNANDEZ	MAS ROMANTICO QUE NUNCA SONY MUSIC LATIN 66680	
43	42	32	LOS BUKIS	SERIE DIAMANTE: 30 SUPER EXITOS FONOVISA 354238/UMLE	
44	41	63	MARISELA	20 EXITOS INMORTALES IM 6614	
45	37	12	LOS TIGRES DEL NORTE	LEYENDA Y TRADICION FONOVISA 354097/UMLE	
46	38	5	VARIOUS ARTISTS	LATIN URBAN KINGZ 2 MACHETE 014254/UMLE	
47	40	18	LOS INQUIETOS DEL NORTE	LOCOS DESDE AYER CATAPULT DIGITAL EX	
48	45	8	INTOCABLE	SUPER 1'S CAPITOL LATIN 40363	
49	52	37	DON CHETO	EL KTIME DE USTEDS PLATINO 8832	
50	43	7	LOS PLAYER'S	MI RAZON DE VIVIR MUSART 4305/BALBOA	

Banda El Recodo reaches the summit of Regional Mexican Airplay for a ninth time as "Dime Que Me Quieres" skips 3-1. The track is the group's ninth No. 1 and third consecutive chart-topper, a streak last accomplished by Vicente Fernandez, with four, in 2007-2009.

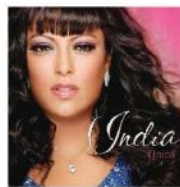


REGIONAL MEXICAN ALBUMS™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	2	14	#1 PEDRO FERNANDEZ	2 WKS AMARTE A LA ANTIGUA FONOVISA 354085/UMLE	
2	1	2	LARRY HERNANDEZ	LARRYMANIA MENDIETA/FONOVISA 570052/UMLE	
3	NEW		GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
4	4	11	EL TRONO DE MEXICO	QUIERO DECIRTE QUE TE AMO FONOVISA 354484/UMLE	
5	5	5	JUAN GABRIEL	JUAN GABRIEL FONOVISA 354514/UMLE	
6	6	4	VOZ DE MANDO	CON LA NUEVA FEDERACION DISA 721553/UMLE	
7	3	2	CONJUNTO PRIMAVERA	EMPAKA TUS COSAS FONOVISA 354401/UMLE	
8	7	10	LOS TITANES DE DURANGO	LOS LOCOS DEL CORRIDO DISA 729565/UMLE	
9	10	9	TIERRA CALI	MALITO AMOR VENEMUS UNIVERSAL MUSIC LATINO 653773/UMLE	
10	NEW		JULIAN ALVAREZ Y SU NORTEÑO BANDA	NI LO INTENTES ASL/DISA 721551/UMLE	
11	11	27	PESADO	DESDE LA CANTINA: VOLIUMEN 1 DISA 726553/UMLE	
12	8	27	JENNI RIVERA	LA GRAN SEÑORA FONOVISA 354398/UMLE	
13	9	9	DUERO	SOLAMENTE TU FONOVISA 354471/UMLE	
14	NEW		VARIOUS ARTISTS	SUPER ESTRELLAS CON LOS EXITOS DEL MOMENTO FONOVISA 354111/UMLE	
15	12	20	BANDA LOS RECODITOS	ANDO BIEN PEDO DISA 721423/UMLE	
16	17	13	THE CHIEFTAINS FEATURING RY COODER	SAN PATRICIO HEAR 31321/CONCORD	
17	15	16	LOS INQUIETOS DEL NORTE	FEBRENO 14 ROMANTICAS CATAPULT DIGITAL EX	
18	NEW		LOS INVASORES DE NUEVO LEON	DEJATE LLEVAR SERCA 6908	
19	13	55	ESPIÑOZA PAZ	YO NO CANTO, PERD LO INTENTAMOS ASL/DISA 73025/UMLE	
20	14	13	SELENA	LA LEYENDA EMI LATIN 07508/CAPITOL LATIN	

TROPICAL ALBUMS™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	NEW		#1 INDIA	UNICA TOP STOP 30020/SONY MUSIC LATIN	
2	1	52	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	2
3	3	14	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	
4	4	10	EL GRAN COMBO DE PUERTO RICO	SIN SALSA NO HAY PARAISO SONY MUSIC LATIN 60758	
5	2	3	TITO NIEVES	ENTRE FAMILIA ZMG 30021/SONY MUSIC LATIN	
6	5	6	VARIOUS ARTISTS	BACHATA #1 2010 ZMG/J & N 30021/SONY MUSIC LATIN	
7	6	56	LUIS ENRIQUE	CICLOS TOP STOP 8910	
8	7	61	VARIOUS ARTISTS	30 TROPICALES DE AYER, HOY Y SIEMPRE DISCOS BARAJAS 610/VMA	
9	10	13	HECTOR ACOSTA EL TORITO	THE ULTIMATE SINGAPORE COLLECTION VENEMUS UNIVERSAL MUSIC LATINO 653700/UMLE	
10	12	2	VARIOUS ARTISTS	30 BACHATAS PEGADITAS 2009 UNIC & ROLL 60430/SONY MUSIC LATIN	
11	8	10	VARIOUS ARTISTS	BACHATA #1: VOL. 3 MACHETE 014056/UMLE	
12	9	45	OMEGA	EL DUENO DEL FLOW PLANET 90118/SONY MUSIC LATIN	
13	13	18	VARIOUS ARTISTS	I LOVE BACHATA PLANET 90125/SONY MUSIC LATIN	
14	11	54	HECTOR ACOSTA	SIMPLEMENTE... EL TORITO 2009 VENEMUS UNIVERSAL MUSIC LATINO 653696/UMLE	
15	18	60	VARIOUS ARTISTS	BACHATA DE AMOR VOL. 4 J & N 50343/SONY MUSIC LATIN	
16	16	69	GILBERTO SANTA ROSA	EL CABALLERO DE LA SALSA DISCOS 025594 14130/SONY MUSIC LATIN	
17	17	50	VARIOUS ARTISTS	30 BACHATAS PEGADITAS 2009 UNIC & ROLL 60430/SONY MUSIC LATIN	
18	20	2	VARIOUS ARTISTS	30 SALSAS PASADITAS 2009 UNIC & ROLL 60430/SONY MUSIC LATIN	
19	14	15	VARIOUS ARTISTS	HOT LATIN FIRE VOL. 1 TOP STOP 30020/SONY MUSIC LATIN	
20	19	3	HECTOR LAVOE	EL CANTANTE FAMA VENEMUS UNIVERSAL MUSIC LATIN 653709/UMLE	

BETWEEN THE BULLETS

INDIA EDGES ESTEFAN WITH FIFTH NO. 1



India debuts atop Tropical Albums with her latest set, "Unica," which sells more than 3,000 copies. This is her third No. 1 entry on the list, following 2002's "Latin Songbird," which spent 16 weeks at the top, and 2006's "Soy Diferente." "Unica" is her fifth No. 1 overall on the list, passing Gloria Estefan for most chart-toppers by a female in the chart's 25-year history. On Top Latin Albums, the set bows at No. 4, matching her previous best opening with 1997's "Sobre el Fuego." —Rauli Ramirez

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTCH) JUNE 7, 2010
1	NEW	BENI LOVEDOX (CD + DVD LTD EDITION) UNIVERSAL
2	NEW	LARRY CARLTON & TAK MATSUMOTO TAKE YOUR PICK VERMILLION
3	3	LADY GAGA THE FAME MONSTER (LTD EDITION) UNIVERSAL
4	4	JACK JOHNSON TO THE SEA (LTD ED) BRUSHFIRE/UNIVERSAL REPUBLIC
5	NEW	BENI LOVEDOX UNIVERSAL
6	6	FUNKY MONKEY BABYS FUNKY MONKEY BABYS BEST DREAM
7	21	KESHA ANIMAL KEMOSABE/RCA
8	NEW	THE BLUE HEARTS ALL TIME SINGLES - SUPER PREMIUM BEST TRI-M
9	NEW	GO!GO! 7188 GO!GO!GO! VICTOR
10	5	HIDEAKI TOKUNAGA VOCALIST 4 (LTD EDITION) UNIVERSAL

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) JUNE 6, 2010
1	NEW	JACK JOHNSON TO THE SEA BRUSHFIRE/UNIVERSAL REPUBLIC
2	2	MICHAEL BUBLE CRAZY LOVE 143/REPRISE
3	3	GLEE CAST GLEE: VOL. 3: SHOWSTOPPERS COLUMBIA
4	1	PENDULUM IMMERSION WARNER BROS.
5	6	ALICIA KEYS THE ELEMENT OF FREEDOM BMK/J
6	8	LADY GAGA THE FAME STREAMLINE/KOLNIVE/CHERRYTREE/INTERSCOPE
7	4	KATIE MELUA THE HOUSE DRAMATICO
8	7	PLAN B THE DEFORMATION OF STRICKLAND BANKS 679
9	NEW	RAF SQUADRONNAIRES IN THE MOOD DECCA
10	10	FLORENCE + THE MACHINE LUNGS ISLAND

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JUNE 8, 2010
1	1	LENA MEYER-LANDRUT MY CASSETTE PLAYER USFO/UNIVERSAL
2	5	UNHEILIG GROSSE FREIHEIT INTERSTAR/FANSATION
3	4	DIE FANTASTISCHEN VIER FUR DICH IMMER NOCH FANTA SIE SONY MUSIC
4	NEW	JACK JOHNSON TO THE SEA BRUSHFIRE/UNIVERSAL REPUBLIC
5	3	KATIE MELUA THE HOUSE DRAMATICO/SKINNY FISH
6	2	SIDO SIDO MTV UNPLUGGED LIVE UNIVERSAL
7	6	THE ROLLING STONES EXILE ON MAIN STREET (REMASTERED) ROLLING STONES/POLYDOR
8	7	REINHARD MEY MAIREGEN CAPITOL
9	8	AC/DC IRON MAN 2 (SOUNDTRACK) COLUMBIA
10	11	LADY GAGA THE FAME STREAMLINE/KOLNIVE/CHERRYTREE/INTERSCOPE

EUROPEAN HOT 100 SINGLES		
THIS WEEK	LAST WEEK	(65 GLOBAL MEDIA/BILLBOARD) JUNE 9, 2010
1	18	SATELLITE LENA MEYER-LANDRUT USFO/UNIVERSAL
2	1	ALORS ON DANSE STROMAE VERTIGO/MOSAERT
3	57	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS GUM/VIRGIN
4	2	BREAK YOUR HEART TAILO CRUZ ISLAND
5	3	WAVIN' FLAG K'NAAN A&E/OCTONE/INTERSCOPE
6	41	ALLEZ OLA OLE JESSY MATADOR WAGRAM
7	5	NOTHIN' ON YOU B.O.B FT. BRUNO MARS ATLANTIC
8	4	BABY JUSTIN BIEBER FT. LUDAKIS SCHOOLBOY/RAYMOND BRAUN/ISLAND
9	12	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC/SONY MUSIC LATIN
10	6	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA SPIN/PLAY DISC BEAT ALL ROUND THE WORLD
11	7	TELEPHONE LADY GAGA FT. BERYNCE STREAMLINE/KOLNIVE/CHERRYTREE/INTERSCOPE
12	17	RIDIN' SOLO JASON DERULO BELUGA HEIGHTS/WARNER BROS.
13	9	HEY, SOUL SISTER TRAIN COLUMBIA
14	22	VEM DANCAR KUDURO LUCENZO & BIG ALI AIRPLAY
15	20	GEBOREN UM ZU LEBEN UNHEILIG INTERSTAR/FANSATION
16	8	DIRTEE DISCO DIZEE RASCAL DIRTEE STANK
17	14	IF WE EVER MEET AGAIN TIBBALD FT. KATY PERRY MOSLEY/BLACKGROUND/INTERSCOPE
18	16	NOT AFRAID EMINEM SHADY/AFTERMATH/INTERSCOPE
19	13	MEMORIES DAVID GUETTA FT. KID CUDI GUM/VIRGIN
20	36	CANDY AGGROS SANTOS FT. KIMBERLY WYATT MERCURY

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 19, 2010
1	NEW	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS FT. PERGEE & LMF40 GUM/VIRGIN
2	7	SATELLITE LENA MEYER-LANDRUT UNIVERSAL
3	3	WAVIN' FLAG K'NAAN A&E/OCTONE
4	2	NOTHIN' ON YOU B.O.B FT. BRUNO MARS REBEL/ROCK/GRAND HUSTLE/ATLANTIC
5	NEW	GLOW MADCON BONNER/BONNER AMIGO
6	4	NOT AFRAID EMINEM SHADY/AFTERMATH/INTERSCOPE
7	6	RIDIN' SOLO JASON DERULO BELUGA HEIGHTS/WARNER BROS.
8	5	STEREO LOVE EDWARD MAYA & VIKI JIGULINA CAT
9	1	DIRTEE DISCO DIZEE RASCAL DIRTEE STANK
10	11	OMG USHER FT. WILLIAM LAFACE/JLG
11	20	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS BMK/J
12	12	CANDY AGGROS SANTOS FT. KIMBERLY WYATT MERCURY
13	10	HEY, SOUL SISTER TRAIN COLUMBIA
14	NEW	CAN'T BE TAMED MILEY CYRUS HOLLYWOOD
15	NEW	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) JUNE 8, 2010
1	1	LES PRETRES SPIRITUS DEI TF1 MUSIQUE
2	3	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER
3	4	SEXION D'ASSAULT L'ECOLE DES POINTS VITAUX JIVE
4	12	ZAZ ZAZ PLAY ON
5	9	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
6	10	DAVID GUETTA ONE LOVE GUM/VIRGIN
7	2	CHRISTOPHE MAE ON TRAC LA ROUTE WARNER
8	11	BEN L'ONCLE SOUL BEN L'ONCLE SOUL MOTOWN
9	5	KATIE MELUA THE HOUSE DRAMATICO
10	7	LADY GAGA THE FAME STREAMLINE/KOLNIVE/CHERRYTREE/INTERSCOPE

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) JUNE 19, 2010
1	NEW	JACK JOHNSON TO THE SEA BRUSHFIRE/UNIVERSAL
2	1	SOUNDTRACK GLEE: VOL. 3: SHOWSTOPPERS 20TH CENTURY FOX TO COLUMBIA SONY MUSIC
3	NEW	TAIO CRUZ ROKSTARR #11 & BROADWAY/MERCURY/UNIVERSAL
4	4	JUSTIN BIEBER MY WORLD 2.0 SCHOOLBOY/RAYMOND BRAUN/ISLAND
5	5	DANIEL DESNOYERS SUMMER SESSION 10 D-NOV/DEP
6	6	LADY GAGA THE FAME STREAMLINE/KOLNIVE/CHERRYTREE/INTERSCOPE
7	3	WILLIAM DESLAURIERS PIED A TERRE UN PRODUCTIONS J
8	7	LADY ANTEBELLUM NEED YOU NOW CAPITOL NASHVILLE/EMI
9	9	KATIE MELUA THE REMIX STREAMLINE/KOLNIVE/CHERRYTREE/INTERSCOPE
10	8	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE/UNIVERSAL

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) JUNE 6, 2010
1	1	GLEE CAST GLEE: VOL. 3: SHOWSTOPPERS COLUMBIA
2	2	USHER RAYMOND V RAYMOND JIVE/JLG
3	5	JUSTIN BIEBER MY WORLDS SCHOOLBOY/RAYMOND BRAUN/ISLAND
4	3	PENDULUM IMMERSION WARNER BROS.
5	8	K.D. LANG RECOLLECTION NONESUCH
6	7	AC/DC IRON MAN 2 (SOUNDTRACK) COLUMBIA
7	9	LADY GAGA THE FAME STREAMLINE/KOLNIVE/CHERRYTREE/INTERSCOPE
8	10	FLORENCE + THE MACHINE LUNGS ISLAND
9	4	TAME IMPALA INNERSPEAKER MOD
10	11	ANGUS & JULIA STONE DOWN THE WAY CAPITOL

EURO DIGITAL SONGS SPOTLIGHT		
GREECE		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 19, 2010
1	3	SATELLITE LENA MEYER-LANDRUT UNIVERSAL
2	1	ALORS ON DANSE STROMAE VERTIGO/MOSAERT
3	8	ALLEZ OLA OLE JESSY MATADOR WAGRAM
4	2	OPA GEORGIO ALKAIOS & FRIENDS UNIVERSAL
5	4	SAN ERTHI I MERA STAVENITO FT. IVI ADAMO KOUNELIS/SONY MUSIC
6	6	THEOS NINO THE SPICY EFFECT/UNIVERSAL
7	NEW	PLEASE DON'T BREAK MY HEART KALOMOIRA FT. FATMAN SCOOP HEAVEN
8	NEW	DROP DROP SAFURA EUROMEDIA/ZAPHIRE
9	RE	THIS IS MY LIFE EDWARD MAYA FT. VIKI JIGULINA PLAY ON
10	5	MPORO KI EGO GOIN' THROUGH FT. NEBMA UNIVERSAL

EUROPEAN ALBUMS		
THIS WEEK	LAST WEEK	(65 GLOBAL MEDIA/BILLBOARD) JUNE 9, 2010
1	NEW	JACK JOHNSON TO THE SEA BRUSHFIRE/UNIVERSAL REPUBLIC
2	1	KATIE MELUA THE HOUSE DRAMATICO
3	3	AC/DC IRON MAN 2 (SOUNDTRACK) COLUMBIA
4	4	LADY GAGA THE FAME STREAMLINE/KOLNIVE/CHERRYTREE/INTERSCOPE
5	2	THE ROLLING STONES EXILE ON MAIN STREET (REMASTERED) POLYDOR
6	6	LENA MEYER-LANDRUT MY CASSETTE PLAYER USFO/UNIVERSAL
7	5	MICHAEL BUBLE CRAZY LOVE 143/REPRISE
8	8	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
9	10	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER
10	21	UNHEILIG GROSSE FREIHEIT INTERSTAR/FANSATION
11	13	DIE FANTASTISCHEN VIER FUR DICH IMMER NOCH FANTA SIE SONY MUSIC
12	12	DAVID GUETTA ONE LOVE GUM/VIRGIN
13	11	GLEE CAST GLEE: VOL. 3: SHOWSTOPPERS COLUMBIA
14	15	ALICIA KEYS THE ELEMENT OF FREEDOM BMK/J
15	7	PENDULUM IMMERSION WARNER BROS.

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN) JUNE 7, 2010
1	1	LIGABUE ARRIVEDERCI! MOSTRO! WARNER BROS.
2	NEW	MARCO CARTA IL CUORE MUOVE ATLANTIC
3	NEW	MINA CAMELLA PDU
4	NEW	CESARE CREMONINI 1999 - 2010 THE GREATEST HITS WARNER BROS.
5	2	BIAGIO ANTONACCI INASPETTATA IRIS
6	3	ZERO RENATO ZERONOVETOUR PRESENTE TATTICA
7	4	THE ROLLING STONES EXILE ON MAIN STREET (REMASTERED) ROLLING STONES/POLYDOR
8	5	PIERDAVIDE CARONE UNA CANZONE POP COLUMBIA
9	7	EMMA OLTR E UNIVERSAL
10	6	AC/DC IRON MAN 2 (SOUNDTRACK) COLUMBIA

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) JUNE 9, 2010
1	NEW	ANDREAS CALAMARO ON THE ROCK DRO
2	1	MARC ANTHONY ICONOS SONY MUSIC
3	2	CHAYANNE NO HAY IMPOSIBLES SONY MUSIC
4	3	JUSTIN BIEBER MY WORLDS SCHOOLBOY/RAYMOND BRAUN/ISLAND
5	4	SOUNDTRACK PHINEAS & FERB EMI
6	30	DANIEL DIGES DANIEL DIGES DRO
7	6	ALEJANDRO SANZ PARAISO EXPRESS DRO
8	7	DIRE STRAITS ALCHEMY UNIVERSAL
9	NEW	LOLITA DE LOLITA A LOLA VALE
10	9	ESTOPA X ANNIVERSARIO SONY MUSIC

BRAZIL		
ALBUMS		
THIS WEEK	LAST WEEK	(APBD/NIELSEN) JUNE 4, 2010
1	1	JUSTIN BIEBER MY WORLD 2.0 SCHOOLBOY/RAYMOND BRAUN/ISLAND
2	2	LUAN SANTANA LUAN SANTANA - AO VIVO SOM LIVRE
3	3	ZEZE DI CAMARGO & LUCIANO DOUBLE FACE SONY MUSIC
4	11	SANDY MANUSCRITO UNIVERSAL
5	NEW	IVETE SANGALO DUETOS UNIVERSAL
6	4	PADRE FABIO DE MELO ILUMINAR SOM LIVRE
7	5	REGIS DANESI O MELHOR DE REGIS DANESI SOM LIVRE
8	9	MARIA GADU MARIA GADU SOM LIVRE
9	6	ROBERTO CARLOS EMOCOS SERTANEJAS SONY MUSIC
10	15	VARIOUS ARTISTS PROMESSAS - VOL.2 SOM LIVRE

Marco Carta grabs his third top five set on the Italy Albums chart with "Il Cuore Muove," the tally's highest new entry.



SWEDEN		
SINGLES		
THIS WEEK	LAST WEEK	(GLF) JUNE 4, 2010
1	41	SATELLITE LENA MEYER-LANDRUT USFO/UNIVERSAL
2	3	ALORS ON DANSE STROMAE VERTIGO/MOSAERT
3	2	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA MAYAVIN
4	10	KOM TIMOTEL LIONHEART
5	8	ALEJANDRO LADY GAGA STREAMLINE/KOLNIVE/CHERRYTREE/INTERSCOPE
ALBUMS		
1	NEW	LASSE STEFANZ TEXAS MARIANN
2	4	SABATON COAT OF ARMS NUCLEAR BLAST
3	2	ERIC SAADE MASQUERADE ROXY/NORDISK FILM
4	6	KALLE MORAEUS UNDERBART SONY MUSIC
5	1	THE ROLLING STONES EXILE ON MAIN STREET (REMASTERED) ROLLING STONES/POLYDOR

IRELAND		
SINGLES		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) JUNE 4, 2010
1	1	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA MAYAVIN
2	NEW	SATELLITE LENA MEYER-LANDRUT USFO/UNIVERSAL
3	2	ALL NIGHT LONG ALEXANDRA BURKE SYCO
4	4	HEY, SOUL SISTER TRAIN COLUMBIA
5	NEW	CAN'T BE TAMED MILEY CYRUS HOLLYWOOD
ALBUMS		
1	1	GLEE CAST GLEE: VOL. 3: SHOWSTOPPERS COLUMBIA
2	6	LADY GAGA THE FAME STREAMLINE/KOLNIVE/CHERRYTREE/INTERSCOPE
3	3	MUMFORD & SONS SIGH NO MORE ISLAND
4	5	JUSTIN BIEBER MY WORLDS SCHOOLBOY/RAYMOND BRAUN/ISLAND
5	4	FLORENCE + THE MACHINE LUNGS ISLAND

FLANDERS		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) JUNE 9, 2010
1	1	ME AND MY GUITAR TOM DICE SONIC ANGEL
2	3	ALORS ON DANSE STROMAE VERTIGO/MOSAERT
3	2	DOS CERVEZAS TOM WAES LC
4	4	SATELLITE LENA MEYER-LANDRUT USFO/UNIVERSAL
5	17	ALLEZ OLA OLE JESSY MATADOR WAGRAM
ALBUMS		
1	6	TOM DICE TEARDROPS SONIC ANGEL
2	1	THE BASEBALLS STRIKE WARNER BROS.
3	4	AC/DC IRON MAN 2 (SOUNDTRACK) COLUMBIA
4	5	FAITHLESS THE DANCE NATE'S TUNES
5	2	TIESTO THE BEST OF BLACK HOLE

NEW ZEALAND		
ALBUMS		
THIS WEEK	LAST WEEK	(CAPIF) JUNE 9, 2010
1	1	AIRPLANES B.O.B FT. HAYLEY WILLIAMS ATLANTIC
2	2	TAKES ME HIGHER J. WILLIAMS FEAT. DANE RUMBLE LLEGAL/WARNER
3	7	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS GUM/VIRGIN
4	6	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOG CAPITOL
5	4	OMG USHER FT. WILLIAM LAFACE/JLG
1	NEW	JACK JOHNSON TO THE SEA BRUSHFIRE/UNIVERSAL REPUBLIC
2	2	JUSTIN BIEBER MY WORLDS SCHOOLBOY/RAYMOND BRAUN/ISLAND
3	1	LADY ANTEBELLUM NEED YOU NOW CAPITOL
4	15	GLEE CAST GLEE: VOL. 3: SHOWSTOPPERS COLUMBIA
5	3	PENDULUM IMMERSION WARNER BROS.

EUROPEAN AIRPLAY		
THIS WEEK	LAST WEEK	(NIELSEN MUSIC CONTROL) JUNE 9, 2010
1	1	HEY, SOUL SISTER TRAIN COLUMBIA
2	2	IF WE EVER MEET AGAIN TIBBALD FT. KATY PERRY MOSLEY/BLACKGROUND/INTERSCOPE
3	4	NOTHIN' ON YOU B.O.B FT. BRUNO MARS REBEL/ROCK/GRAND HUSTLE/ATLANTIC
4	5	IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARNER BROS.
5	7	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOG CAPITOL
6	3	BREAK YOUR HEART TAILO CRUZ ISLAND
7	6	FIREFLIES THE CITY UNIVERSAL REPUBLIC
8	11	TE AMO RIHANNA SRP/DEF JAM
9	13	ALEJANDRO LADY GAGA STREAMLINE/KOLNIVE/CHERRYTREE/INTERSCOPE
10	14	SHE SAID PLAN B PLAN B 679
11	9	ALL THE RIGHT MOVES ONE/REPUBLIC MOSLEY/INTERSCOPE
12	22	OMG USHER FT. WILLIAM LAFACE/JLG
13	8	TELEPHONE LADY GAGA FT. BERYNCE STREAMLINE/KOLNIVE/CHERRYTREE/INTERSCOPE
14	12	FIGHT FOR THIS LOVE CHERYL COLE FASCINATION/POLYDOR
15	10	RUDE BOY RIHANNA SRP/DEF JAM

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Rhino Entertainment names **Kenny Nemes** senior VP of marketing. He was VP.

Island Def Jam Music Group promotes **Allison Schlueter** to VP of digital marketing. She was senior director.

Sony Music Nashville promotes **Laura McKinley** to associate director of marketing and artist development. She was manager.

Show Dog-Universal promotes **Natalie Moore** to director of artist development and creative services. She was manager.



NEMES



SCHLUETER



HILL



BAYRUNS

PUBLISHING: Warner/Chappell Music promotes **BJ Hill** to senior director of A&R for Warner/Chappell Nashville. He was director.

The Harry Fox Agency appoints **Fred Beteille** senior director of strategic technology. He was director of business affairs and licensing technology.

DISTRIBUTION: Fat Beats Distribution names **Eric Bayruns** GM. He was international and national sales manager.

TOURING: Talent agency Monterey International names **John Gabrysiak** director of marketing and sponsorships. He was a sponsorship tour director at Mosaic Experiential Marketing.

Palace Sports & Entertainment in Detroit—which oversees the Palace, DTE Energy Music Theatre and the Meadow Brook Music Festival—names **Pete Skorich** executive VP of broadcasting/brand marketing. He retains previous responsibilities as executive VP of broadcasting/multimedia.

MEDIA: Spanish Broadcasting System appoints **Deborah Powell** national sales manager for Mega TV and **Juan Fina** national sales manager for SBS Miami. They were account executives.

RELATED FIELDS: Licensing consulting company RightsFlow names **Isaac Gabriel** director of technology. He was data warehouse administrator at HealthFirst.

—Edited by Mitchell Peters

GOODWORKS

SWITCHFOOT SET FOR SIXTH ANNUAL BRO-AM

Timmy Curran, Dynamite Walls, Jon Foreman & Friends, OK Go, Chris Shiflett & the Dead Peasants, the Almost, Kate Voegelé and Young the Giant have been tapped to perform at Switchfoot's sixth annual Bro-Am benefit concert/surf contest, to be held June 26 at Moonlight Beach in Encinitas, Calif.

Presented by Hurley, the event will be free to the public and is designed to raise money for the San Diego and Ocean-side, Calif., chapters of StandUp for Kids, a nonprofit group that assists homeless youth. Funds will be raised through sign-up fees to the surf contest, a private auction on June 25, sponsors, merchandise and ticket sales from an after-party at San Diego's Belly Up Tavern.

"For a lot of these kids, their homelessness is not a choice; it's something that's been thrust upon them," says Switchfoot lead singer Jon Foreman, whose band is on the road supporting its latest album, "Hello Hurricane." "[StandUp for Kids] does an incredible job of partnering with these kids and giving them no excuses, essentially saying, 'You can do it.'"

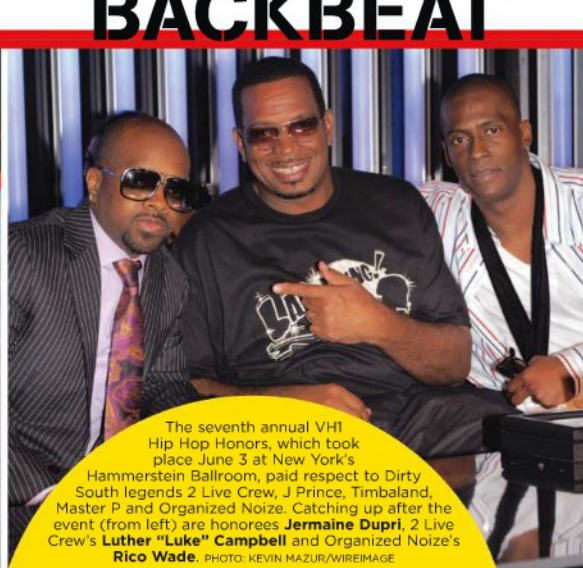
Last year, Bro-Am raised \$100,000 for StandUp for Kids and drew more than 7,000 people. Since its inception in 2005, the event has raised nearly \$300,000 for San Diego-based children's charities.

—Mitchell Peters

BACKBEAT



Jenni Rivera, mun2 senior VP of programming and production Flavio Morales (right) and NBC Universal senior VP of marketing and sales strategy Brian Hunt were in Hollywood to celebrate Rivera's new reality show, "Jenni Rivera Presents Chiquis and Raq-C." Rivera has joined the NBC Universal cable family as the executive producer of the show, which debuts July 3 on mun2. PHOTO: ROBSON MUZEL



The seventh annual VH1 Hip Hop Honors, which took place June 3 at New York's Hammerstein Ballroom, paid respect to Dirty South legends 2 Live Crew, J Prince, Timbaland, Master P and Organized Noize. Catching up after the event (from left) are honorees Jermaine Dupri, 2 Live Crew's Luther "Luke" Campbell and Organized Noize's Rico Wade. PHOTO: KEVIN MAZUR/WIREIMAGE



INTERNATIONAL MUSIC SUMMIT

The international dance music community convened May 26-28 in Ibiza, Spain, for the third annual International Music Summit to attend showcases, workshops and networking sessions. Honored at the event was Cream's James Barton, who won the Pioneer Award for outstanding dedication to dance music. PHOTOS: MAT PLAYFORD

LEFT: IMS co-founders Pete Tong (left) and Ben Turner (right) flank one of the summit's keynote speakers, DJ/producer David Guetta.

BELOW: One of the featured panels was "USA Today: Boom Boom Now," which focused on recent developments in the U.S. dance market. Sitting on the panel (from left) were William Morris Endeavor Entertainment agent Sam Kirby; producer Arthur Baker; Atlantic Records A&R representative Travis Hayden; KCRW Los Angeles music director/"Morning Becomes Eclectic" host Jason Bentley; DJ/producer Tommie Sunshine; Prohibition U.K.'s Caroline Prothero, artist manager for David Guetta; and Ultra Records president Patrick Moxey.



INSIDE TRACK

O'CONNOR'S ONE HOT SUMMER

For Chicago singer Nora O'Connor, the summer of 2010 is shaping up to be the highest-profile of her career.

After a year of occasional dates and TV performances with Neko Case (alongside her regular harmonizer Kelly Hogan) and a one-off reunion show with her former alt-country compatriots the Blacks, O'Connor will spend the summer on the road in North America and Europe with Jakob Dylan as part of his Three Legs band while getting ready for the release of Mavis Staples' Jeff Tweedy-produced solo album on which her and Hogan's vocals play a prominent role.

For O'Connor, it's an exciting return to music after a hiatus to raise sons James, 4, and Archie, 2. The Chicago native has served as the secret vocal weapon behind acts like Case, John Wes-

ley Harding, Archer Prewitt and the Aluminum Group. She spent five years touring and recording as part of Andrew Bird's Bowl of Fire and was the other non-Canadian (besides Case) to appear on the first three New Pornographers albums. Solo album "Til the Dawn" came out in 2004 on Bloodshot Records.

Now, O'Connor's work with Staples is sure to earn her even greater renown. O'Connor and Hogan performed with Staples once—at a 2002 benefit concert—but hadn't heard from her until she was asked to do the sessions. "I was blown away that she actually wanted me and Kelly," O'Connor says. "She and her sister, Yvonne, were there the whole time. We were scared, but she took that away and treated us as part of the family."

O'Connor is busy with other projects at



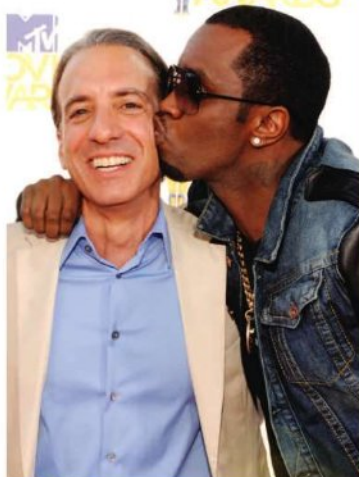
home in Chicago, but if Staples calls for some gigs, she's ready. "I would really love to," she says, "and really hope to sing some of those songs again."



The Society of Singers honored **Natalie Cole** June 1 with the Ella Award, recognizing her contribution to music and her dedication to humanitarian causes. Also honored at the event were Doris Day and legendary backup singer Billie Barnum. From left: **Monica Mancini**, daughter of Henry and Ginny Mancini; SOS president/CEO **Jerry Sharell**; Cole; SOS co-founder/chairman emeritus **Ginny Mancini**; Warner/Chappell Music senior VP of creative **Bob Fead**; and **Ledisi** and **Dave Koz**, who both performed at the event. PHOTO: JACQUELINE SALLOW



In May, Full Works partners Decca, HMV and Classic FM celebrated the 500,000-unit sales of the classical and specialties range they launched in April 2008. To commemorate the achievement they were presented with a plaque at the classical department of HMV's flagship store in London. From left: HMV classical and specialties manager **Tony Shaw**, Classic FM executive producer **Sam Jackson**, Global Radio head of music partnerships **Buffie Du Pon**, Decca Records GM **Mark Wilkinson**, Decca consultant **Barry Holden**, HMV classical buyer **Amy Hart**, Decca marketing manager **Richard Gay** and Decca musical director **Dickon Stainer**.



MTV MOVIE AWARDS

The MTV Movie Awards, held June 6 at the Gibson Theater in Los Angeles, showcased performances by Christina Aguilera and Katy Perry with Snoop Dogg. "New Moon" took home the golden popcorn for best movie. One of the top water-cooler moments was an opening appearance by Tom Cruise as his "Tropic Thunder" character, Les Grossman, who performed a dance routine with Jennifer Lopez. PHOTOS: FRANK MICELOTTA/MTV/PICTUREGROUP

LEFT: Sharing a tender moment before the event are **Van Toffler**, president of MTV Networks Music and Logo Groups, and Bad Boy Entertainment Group Worldwide founder/CEO **Sean "Diddy" Combs**.

BELOW: Hanging out on the red carpet (from left) are Bad Boy Entertainment Group Worldwide founder/CEO **Sean "Diddy" Combs**, Viacom president/CEO **Philippe P. Dauman**, film director **Brett Ratner**, Dauman's wife, **Debbie Dauman**, actor/singer **Tyrese Gibson**, and MTV Networks chairman/CEO **Judy McGrath**.



Chris Brown, Jay Sean, Bow Wow and Baby were just a few of the artists who came out to celebrate Drake's introduction of his new album, "Thank Me Later," June 2 at New York's MSR Studios. Pictured (from left) are Young Money/Cash Money recording artist **Lil Twist**, Cash Money Records co-CEO **Bryan "Birdman" Williams** and WQHT New York music director/assistant PD **Jill Strada**. The album, due June 15 from Young Money, leaked online just hours before Drake's first official listening party. PHOTO: PICTUREGROUP



Veteran music publisher **Rolf Budde** was honored June 3 with the Order of Merit of the Federal Republic of Germany, the country's highest civil honor. Budde, the owner of publishing company Rolf Budde Musikverlag, received the honor for his engagement in German and international music business and his involvement in various cultural projects.



On June 4 the Recording Academy's Florida Chapter, along with its Producers and Engineers Wing, presented "Grammy GPS: A Roadmap for Today's Music Biz" at the Gibson Miami Showroom. Billboard executive director of Latin content and programming **Leila Cobo** interviewed producer/musician **Nile Rodgers**, who regaled the audience with anecdotes about Madonna, Lady Gaga and the transformation of David Bowie's "Let's Dance" from folk song to avant-garde dance track. PHOTO: JOHN PARRA/WIREIMAGE



Comedian **Russell Brand** reinvigorated his music career during a May 24 party at the Roxy in Los Angeles. Brand is the frontman for faux rock band Infant Sorrow, which is featured in his new film "Get Him to the Greek" and also responsible for the soundtrack, which Universal Republic Records released June 1 (see story, page 38). From left: Producer **Judd Apatow**, Universal Republic president/CEO **Monte Lipman** and senior VP of marketing and artist development **Kim Garner** and Brand. PHOTO: KELLY FOGEL



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